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135. from Milner, Apr. 1916, for 2/6.

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**INFORMATION**  
**AND**  
**DIRECTIONS**  
**FOR**  
**TRAVELLERS ON THE CONTINENT.**

**BY**  
**MARIANA STARKE.**

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***SIXTH EDITION,***  
**THOROUGHLY REVISED AND CORRECTED,**  
**WITH**  
**CONSIDERABLE ADDITIONS,**  
**MADE DURING A RECENT EXPENSIVE JOURNEY UNDERTAKEN BY THE AUTHOR,**  
**WITH A VIEW TO RENDER THIS WORK AS PERFECT AS POSSIBLE.**

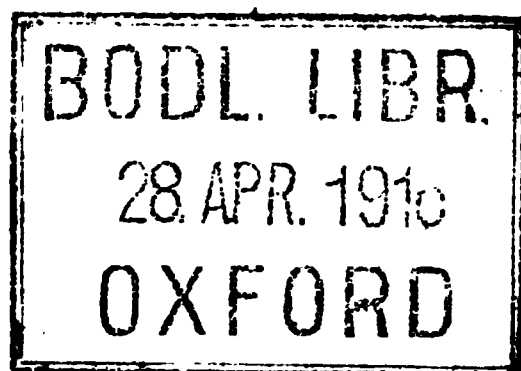
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**LONDON:**  
**JOHN MURRAY, ALBEMARLE-STREET.**

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**MDCCCXXVIII.**

**LONDON:**  
**PRINTED BY WILLIAM CLOWES,**  
**Stamford Street.**





## ADVERTISEMENT.

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THE chief object of the following Work is to comprise, within the compass of One Portable Volume, all the information necessary for Travellers on the Continent of Europe, and the Island of Sicily.

To accomplish this purpose it was requisite to examine with exactness, and give a detail, calculated to be read upon the spot, of the ancient edifices, principal museums, and galleries, public and private, in the above-mentioned countries. It was also requisite to copy all the most frequented routes from the post-books lately published by Royal authority; and this has been the Author's employment during the last three years.

The favourable reception given to the fifth Edition of her "Information and Directions for Travellers on the Continent," leads her to hope that the ensuing pages may, in some degree, answer the purpose for which they were written; and exonerate Travellers from the necessity of encumbering themselves, in every metropolis of the Continent, with books published to serve as Guides. At Paris, Strangers are in the habit of purchasing the Post-book, the List of Pictures in the *Musée Royal*, and the List of Sculptures in the same Museum, added to Galignani's excellent Paris Guide, and equally excellent Guide through France. At Florence Molini's accurate description of the Royal Gallery, and Gargioli's account of the City, are usually purchased. At Rome Vasi's Itinerary, (two volumes) and the description of the Museum of the Capitol, besides Nibby's highly and justly estimated publications, are deemed almost indispensable; as are from ten to twelve Guides at Naples, for the City and its Environs.

No complete printed description of the sculpture, frescos, and oil-paintings in the Vatican, and private galleries at Rome, being at the present moment attainable, the Author of the ensuing Work has endeavoured to supply this deficiency: and a Guide for Sicily being much wanted, she has given a concise historical account of that Island, and its antiquities, added to Information and Directions for Travellers who may intend going thither.

*Exmouth, September, 1827.*

## ERRATA.

Page.	Line.	Column.	
3	8	i.	For posts read post.
10	1	i.	for Agrippas read Agrippa.
10	48	i.	for 246 read 245.
10	49	i.	for 245 read 246.
11	20	i.	for Ctesilas read Ctesilaus.
15	13	i.	for S. Saul read S. Paul.
15	41	i.	after the word "PAUL" insert 359.
15	45	ii.	for Guyp read Cuyp.
16	54	i.	for 724 read 734.
86	9	ii.	for Poggi read Poggio.
89	29	ii.	for <i>with</i> read was.
89	33	ii.	for <i>was</i> read with.
181	29	ii.	for Septemvir read Septemviri.
228	30	i.	for <i>y</i> read by.
488	47	ii.	for grood read good.
507	32	ii.	this Paragraph, by mistake placed in the Text, was meant as a Note.
530	Note		for <i>rivers</i> read Drivers.

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## TO THE BINDER.

Place the Engraving of the Forum Romanum between pages 134 and 135.

# TRAVELS IN EUROPE.

## CHAPTER I.

### FRANCE.



Hotels and Roads on the Continent considerably improved—Swiss Voiturins not to be trusted—Modes of travelling from Great Britain to Italy—Best Road to Paris—Calais—Abbey of S. Denis—Paris—Most prominent improvements there—Musée Royal des Arts—Musée du Luxembourg—Ecole Royale des Beaux Arts—Public Libraries—Musée d'Histoire Naturelle, et Jardin des Plantes—Académie Royale de Musique, and other Theatres—Manufacture Royale des Glaces—Manufacture Royale des Tapisseries aux Gobelins—Colonne de la Place Vendôme—Arc de Triomphe de l'Etoile—Porte S. Denis—Porte S. Martin—Tribunal du Corps-Législatif—Cathédrale de Nôtre-Dame—Pantheon—Garde-meuble—Hôtel Royal des Invalides—Institution Royale des Sourds-Muets—Hospice de la Salpêtrière—Hôpital des Enfants Trouvés—Observatoire—Palais de la Bourse—Greniers de Réserve—Abattoirs—Halle au Blé—Halle aux Vins—Marché à la Volaille et au Gibier—Bridges—Fountains—Statue of Louis XIV.—Burial places—S. Cloud—Sèvres—Versailles—Present state of Society at Paris.

THE following Work contains a faithful description of the Antiquities, ancient Customs, and Manners of Italy, Magna Græcia, and Sicily; together with an account of all the principal Towns and Post-roads in the most frequented parts of the European Continent; (several of which Roads are only just finished;) correct Catalogues<sup>a</sup> of the most valuable specimens of Architecture, Painting, and Sculpture, in France, Italy, Magna Græcia, Sicily, and Germany; with the opinions of Nardini, Venuti, Winckelmann, and Visconti, on some of the most celebrated Works of Art. It likewise contains an account (deduced from very long experience) of the Climates of southern Europe; the expenses attendant upon various modes of travelling; the distances from post to post on every Great Road, according to the post-books last published by Royal authority; the average price of ready-fur-

nished Lodgings, Provisions, &c.; together with a short comparative view of Family-expenses in various Cities of Europe: so that persons led, by motives of œconomy, to reside on the Continent, may not experience the disappointment of finding their plans defeated by imposition.

Accommodations for Travellers during the last twenty years have been materially increased in France, Switzerland, Italy, and Germany, by the augmentation and improvement of Hotels; by the erection of fine Bridges, which are almost universally substituted for inconvenient and dangerous ferry-boats; by the sums bestowed to make rough and mountainous roads smooth and level; and by the consummate skill exerted to render those Alps, which were only practicable by means of mules, *traineaux*, and *chaises-à-porteur*, so easy of ascent, that Post-horses, attached even to a heavy Berlin,

(a) These Catalogues have been made recently, and with the utmost care: but it should be recollected that in every Gallery, whether

public or private, the situation of Statues and Pictures is liable to be changed.

now traverse them speedily and safely. With such judgement, indeed, have the sinuosities of Alpine Roads been managed, that crane-neck carriages, once absolutely requisite in passing the Alps and Apennine, are at present needless; and even a drag-chain is seldom required. Several Hotels in France are much improved, by having *Restaurants* attached to them; as this circumstance never fails to ensure a good cook, and a well-provided larder. New Post-roads, likewise, have been recently constructed; particularly in Switzerland, and the Sardinian and Lucchese territories; and the most frequented Post-roads of Germany are now (1827), generally speaking, good; and the regulations with respect to Post-horses calculated to give satisfaction to Travellers. The increase of Post-roads in Switzerland has, however, produced one inconvenience,—that of rendering Swiss Voiturins less trustworthy than they used to be: indeed, several serious accidents have lately occurred to English carriages, owing to vicious horses and unskilful drivers, employed by EMERY, of Lausanne, and his Colleagues. Sicily, likewise, though, as yet, unprovided with Post-roads, may be visited without difficulty in a Steam-Packet recently established to run between Naples and Palermo, from the middle of Spring till the middle of Autumn; and in the large cities of Sicily there are tolerably good Hotels.

Other circumstances which contribute to the comfort of travelling at the present moment, on the Continent, are the increase of ready-furnished Lodgings in large Cities; the improvement in mechanics, and consequently in furniture, throughout Italy and the kingdom of Naples; the introduction of lamps, by which the

streets of every considerable Town are tolerably well lighted; the stop put thereby to the dreadful practice of assassination, and the dismissal of fear with respect to Banditti; who, even between Rome and Naples, are now unheard of; insomuch that the guard-houses have been lately abandoned, and their doors walled up. But although the comfort of travelling is thus considerably augmented, the expense of residing on the Continent is augmented likewise; owing to taxes in capital cities; and still more to the great influx of British Travellers: nevertheless, as this no where affects the necessities of life, except at Paris, it is possible, nay easy, for persons who understand and practise œconomy, to live with comfort either in France, Italy, or Magna Græcia, without incurring a much greater expense than would have been needful twenty years ago.

With respect to modes of travelling from Great Britain to Italy, that considered as the least fatiguing, and the best calculated to benefit consumptive persons, is to go by sea, in a vessel bound for Leghorn; thence proceeding up the Canal to Pisa: or to go by sea to Bordeaux; thence proceeding by the Royal Canal of Languedoc to Marseille, where vessels bound for Leghorn may be heard of daily.

Persons in health, wishing to travel œconomically on the Continent, might find their purpose answered either by going in the carriage of a Voiturin, containing from four to six passengers; or in a public Diligence, or *Coche d'eau*. But persons blessed with health and affluence should always travel in their own carriage; taking care that it be strong; and going post, when the roads are good, through France, Switzerland, Germany, and the whole of north-

ern Europe ; but travelling *en voiturier* over the Alps, and Apennine, and likewise in all parts of Italy and Magna Græcia ; for, owing to the peculiar excellence of the roads in these countries, the Postilions of the Posts are apt to drive with dangerous rapidity ; and it is therefore preferable, because safer, to travel with horses belonging to the best-established Voiturins of northern Italy, Florence, or Rome ; who usually undertake to convey English carriages from forty to fifty geographical miles a day, at the rate of between four and five miles an hour.

The most frequented, and one of the shortest Post-roads from Calais to Rome, is through Beauvais, Paris, Lyon, and over the Mont-Cenis to Turin, Genoa, Lucca, Pisa, Poggibonsi, and Siena. Another very good Road to southern Italy leads from Turin through Bologna to Florence : but, between the two last-named Cities, is a Passage of the Apennine so peculiarly exposed to gusts of wind, from the Adriatic and Mediterranean sea, that Invalids seldom pursue this Route with impunity. The shortest the most interesting, and the best summer and autumn Road is that which passes through Dijon, over the Jura-Alps, and the Simplon, to Milan, and through several other Towns of northern Italy to Rome. But the Dijon-road is seldom good till after a series of dry weather ; and the Jura-road is dangerous unless drivers be skilful and attentive ; for the ascents and descents are rapid, and not sufficiently guarded by parapet walls : added to which the Stops on these hills are made in a slanting direction ; and therefore liable, if drivers be careless or ignorant, to throw carriages down the precipice on the brink of which the road lies. The Passage of the Simplon,

however, is by far the safest and most sheltered of all the Alpine Roads : and when attention is paid to remove, after every shower, the snow from the Gallery leading to the Glacier Grotto, (so called because near a small Glacier,) and likewise from the Glacier itself, as was done during the reign of Napoleon, there can be no risk in passing the Simplon at any season ; neither is the cold on this gigantic Alp intense, even during winter. Another Road, lately constructed and leading from eastern Switzerland to Milan, passes over the Mont-Splügen to Chiavenna and Bellinzona : but this new Passage of Splügen is dangerous, except during the months of July, August, and September ; and at all seasons better calculated for light open carriages than for those of any other description. A Carriage-road, leading from Nice through Genoa to Pisa, has likewise been recently opened, well provided with Post-horses, and furnished with tolerable Inns. It is longer by an hundred and twenty miles than the Road from Lyon over the Mont-Cenis to Genoa ; but it avoids all the Alps : and Travellers who wish to trace the revival of the Arts from the period when *Greco-Araba* architecture was introduced by the Crusaders at Pisa, should make that Town their first resting-place in Italy, and proceed afterwards to Florence and Rome.

Pisa may with truth be called the Cradle of the Arts ; for Buscheto, a Greek, so early as the eleventh century, erected its Cathedral : Diotisalvi, during the twelfth century, built the Baptistery ; and Guglielmo, a German, aided by Bonnano, Pisano, began the Campanile about the year 1174. Niccolo, Pisano, his son, Giovanni, and Andrea, Pisano, revived the Art of Sculpture

in the thirteenth century; and not only embellished the buildings already erected, but likewise added another, still more beautiful, the celebrated Campo Santo. In the beginning of the thirteenth century Giotto, Pisano, revived the Art of Painting, and was succeeded by Giotto and Cimabue. Those persons, therefore, who contemplate the productions of the *Greco-Araba-Pisano* School, as the earliest efforts of the reviving Arts, cannot fail to be highly gratified; especially if they afterwards proceed to Florence and Rome; and trace the gradual progress of these Arts to that state of maturity which the parental care of the Medicean Princes enabled them to attain.

For the generality of English Travellers, the most convenient way of visiting the Continent is to go from London to Calais in a Steam-Packet; and, after resting one night at Calais, (where ROBERTS's Hotel is particularly comfortable,) to proceed through Beauvais to Paris; a smoother road, less hilly, and shorter, by two posts, than that through Amiens: but it should be taken into consideration, that persons who go by way of Beauvais lose the pleasure of seeing the celebrated Nave of the Cathedral at Amiens; and frequently experience inconvenience from finding only one tolerable Hotel at Granvilliers.

Calais, anciently *Portus Iccius*, is a well-built Town, containing above eight thousand inhabitants, but no objects of interest: and the road hence to Boulogne passes through a bleak and barren coun-

try<sup>b</sup>. Near Boulogne, however, is a magnificent Column of marble; which the army, destined by Napoleon to invade England, began to raise; and which has recently been finished, to commemorate the restoration of the House of Bourbon.

Boulogne, supposed to occupy the site of the ancient *Gessoriacum*, is a handsome Town, pleasantly situated; and contains thirteen thousand inhabitants, besides English visitors; who, in time of peace, are very numerous<sup>c</sup>. The country between this Town and the strong Fortress of Montreuil<sup>d</sup> presents nothing worth notice; but, beyond the latter, is the Forest of Crecy, memorable for the victory gained there, by Edward, the Black Prince.

Abbeville, the next large Town, is seated on the river Somme; and contains about twenty thousand inhabitants<sup>e</sup>: and beyond Abbeville is a Mound, commanding the adjacent country, and denominated Cæsar's Camp; the intrenchments belonging to which are well preserved; and Roman medals, with other antiquities, have been discovered on this spot. Further still is Granvilliers<sup>f</sup>, a small Town; whence the road proceeds, through the picturesque village of Marseille sur l'Oise, to Beauvais<sup>g</sup>, seated on the Thérain; and celebrated on account of the siege it sustained in 1472; when Jeanne Hachette headed the women of the town, and defended it against an army of eighty thousand men, led by the Duke of Burgundy, whom she compelled to abandon his enterprise; and, in honour of this he-

(b) Mr. Roberts, who keeps the *Hôtel Royal* at Calais, is a Wine Merchant; and his wines are particularly good.

(c) The best Hotels at Boulogne are, *L'Hôtel Foube* (*Ancien Hôtel d'Angleterre*), formerly kept by Mrs. Parker—*L'Hôtel des Bains*—and *L'Hôtel de Londres*.

(d) Inns, *Hôtel de France*—*Hôtel de Londres*.

(e) The best Inns at Abbeville are, *The Tête de Bœuf*; *The Hôtel d'Angleterre*; and *The Hôtel d'Europe*.

(f) Inn, *The Hôtel d'Angleterre*.

(g) The best Inns at Beauvais are, *L'Hôtel d'Angleterre*, and *L'Ecu de France*.



roine, there is, at Beauvais, a solemn annual procession, in which the female sex take precedence. Beauvais has about fourteen thousand inhabitants. The Cathedral, though unfinished, merits notice; it contains a Monument by Coustou; fine Painted Glass; good specimens of the Tapestry for which Beauvais has long been famous; and a Choir admired for its proportions. The Church of S. Etienne likewise contains fine Painted Glass; and on the exterior part of the north wall is a *Basso-relievo*, supposed to be very ancient. Between Beauvais and Beaumont<sup>h</sup>, (a small Town, pleasantly situated, on the left bank of the Oise,) the country is rich in vineyards and corn; and from Beaumont the same scenery continues to S. Denis; but, upon the whole, the country between Boulogne and S. Denis is not pleasing; though the road, in consequence of its great breadth, straightness, and thickly planted borders of trees, has an appearance of grandeur common to most of the highways in France.

The Church of S. Denis, originally belonging to an ancient Abbey of Benedictine Monks, contains the Burial-place of the French Monarchs. During the Revolution this splendid Abbey was robbed of its treasures; its Church was unroofed, its altars were levelled with the dust, and its Royal Dead disinterred, and thrown into unconsecrated sepulchres: but Napoleon having determined to restore the Church to its pristine use and splendour, repaired and improved the royal vaults; securing them with gates of bronze; and at the same time re-establishing the subterranean Chapels, where he erected three Expiatory Altars; one dedicated to the Race of Clovis, another to that of Charlemagne, and a third to the princes of the

Capetian Dynasty. He likewise ordered prayers to be offered daily at these altars; and no change seems to have been made in his plans, except that the bronze doors with which he closed the royal vaults, destined to receive himself and his family, are removed, and slabs of black marble substituted in their place. The Church is repaired with elegant simplicity; and contains, on the left, near the principal entrance, a singular Cenotaph, erected by S. Louis in honour of Dagobert; a monument to the memory of Louis XII, and Anne of Brittany; another to the memory of Henry II, and Catherine de' Medici; and another to the memory of Francis I. This Church is also to be embellished with a monument in honour of Louis XVI, and Maria Antoinette, some parts of which are already completed; and the statue of the unfortunate Queen particularly merits notice. The High-altar was made by order of Napoleon, for his marriage with Maria-Louisa; and, after that event, placed in its present situation. The Sacristy is ornamented with good Paintings; one of which originally represented the Emperor giving directions for the restitution of the Church; but his figure is now expunged, and that of Louis XVIII introduced in its stead. Strangers who enquire at the Sacristy-door for one of the Swiss guards, are conducted by him into the royal Burial-place; where Napoleon's classic taste has supplied the tombs destroyed by republican frenzy; thus rendering the three dynasties complete, twelve princes excepted. The Abbey of S. Denis, properly so called, is now converted into Barracks; and the conventual buildings formerly appropriated to Carmelite Nuns, now belong to the Establishment instituted by

(h) Best Inns, *Le Paon*, and *Le grand Cerf*.

Napoleon for the gratuitous education of the Daughters of those members of the Legion of Honour, who either fell in battle, or were destitute of means to educate their children. Between S. Denis and Paris, (almost one continued street,) the splendid dome of the *Hôtel des Invalides*, Mont-Martre<sup>1</sup>, Belleville, and S. Chaumont, are the most striking objects; the second still bears marks of having made a desperate stand against the allied armies of Europe, when they united to dethrone Napoleon: and the two last were bravely defended on the 29th of March, 1814, by the pupils of the *Ecole Polytechnique*.

Paris, once called *Parisii vel Lutetia*, is watered by the Seine, anciently *Sequana*; and previous to the dethronement of Louis XVI, was supposed to contain from seven to eight hundred thousand inhabitants; after that period the number was considerably diminished; but now it amounts to near seven hundred and fourteen thousand, independent of Foreigners and Troops. The improvements this city owes to Napoleon are innumerable: and on entering the Place Vendôme, adorned with a fine imitation of Trajan's Column, on advancing to the *Garde-meuble*, and the Palace of the Tuileries, viewing that superb Edifice, its princely gardens, and the magnificent façades of the Louvre, (one of the most beautiful specimens of modern architecture,) then contemplating, from the Pont Louis XVI, the *Palais Bourbon*, the Front of the *Tribunal du Corps Législatif*, the *Champs Elysées*, the stately Dome of the *Hôtel des Invalides*, the

noble Quays of the Seine, and the elegant Bridges thrown over that river, (which traverses Paris from east to west,) it is impossible not to think this Metropolis the Rival of ancient Rome; especially when we recollect that the spacious and splendid apartments of the Louvre, though recently despoiled of many treasures, still boast one of the largest and finest Collections in the world of Paintings and Sculpture. At Paris, however, grandeur is more common than consistency; for blended with this magnificent panorama are streets which, owing to their narrowness, insignificance, and filth, would be disgraceful to any capital.

Among the most prominent improvements made, during the reign of Napoleon, are, the noble Gallery constructed to unite the Palaces of the Louvre and the Tuileries; the Triumphal Arch *de l'Etoile* (not finished;) the *Hôtel du Ministère des relations extérieures*; the Exchange, (recently finished;) the Establishment for the Orphans of the Legion of Honour; the Observatory; the Temple; the Fountain of the Elephant on the site of the Bastille, unfinished, but worthy of the colossal Mind by which it was projected; the *Gréniers de Réserve*; the public Slaughter-houses, magnificent in size, and highly beneficial to the Parisians<sup>2</sup>; the Cupola of the Corn-market; the general Magazine for wine; the Poultry and Game Market; the great Market; the Markets of S. Germain, S. Martin, &c.; the Rue de la Paix; the *Pont du Jardin des Plantes*; the *Pont de la Cité*; the *Pont des Arts*; the *Pont des Invalides*; the new Quays; the

(i) The quarries of Montmartre supply Paris with gypsum, commonly called plaster of Paris.

(h) Previous to the formation of these Establishments in the Suburbs of Paris, Butchers were allowed to drive oxen through the streets: to the great annoyance of foot-pas-

sengers: while filthy slaughter-houses, in the centre of the Town, impregnated the atmosphere with noxious effluvia: but, since the erection of public *Abattoirs*, private Slaughter-houses have been suppressed, and Butchers prohibited from driving cattle through the streets.

Fountain of the Esplanade du Boulevard de Bondi: and the already mentioned Column in the Place Vendôme.

The Triumphal Arch, in the Place de Caroussel, also ranks among the embellishments of Paris; though devoid of that magnitude and simplicity which distinguish the Roman edifice it was meant to imitate.

But what especially charms the eyes of strangers, in the French Capital, is a beautiful Belt, called the Boulevards, which encircles the town; and consists of drives and walks, bordered with forest-trees; and owing to an immense number of shops, and a profusion of flowers, has a peculiar air of gaiety during winter; and possesses, during summer, a salubrious coolness, rarely met with in a large metropolis. But the circumstance of all others most conducive to the healthfulness of Paris, is the purification of the

water of the Seine; which, though perfectly wholesome when clarified, and not more expensive than the common water, was seldom drunk with impunity in its natural state.

Paris appears to be as much improved in wealth as in magnificence; the shops are far more numerous, and far better stocked, than in time past; the manufactories greatly advanced: the Hotels, which amount to three hundred, furnished with an elegance heretofore unknown; the coffee-houses display the most expensive ornaments; the Tables of *Restaurateurs* abound with luxuries; and the Opera-house exhibits a splendor, with regard to Stage-decorations, which no other theatre in Europe can boast.

The following are a few particulars respecting the objects best worth observation at Paris.

*Musée Royal du Louvre*<sup>1</sup>. This magnificent collection of Sculp-

(1) For the benefit of Travellers restricted in time, those productions generally thought most worthy of notice, in the public and private Galleries of the Continent, are marked with one or more admiration points, according to the reputed merit of the work in question: and for the use of Travellers who may visit those Galleries, the following short account of the origin of the Arts of Sculpture and Painting is subjoined.

Asia seems to have given birth to Sculpture; but her progress appears to have been slow in all countries: during her infancy, in her native soil, the heathen divinities were represented by nothing more than Square Stones. Grecian Sculpture began in a similar manner: after which, Bacchus, and other pagan gods, were worshipped under the form of a Column. The next improvement consisted in placing the representation of Human Heads upon these Columns: Hermes was worshipped under this form; whence comes the word, *Herma*. The most ancient representations of the human figure, at full length, were of Potters' clay. Dædalus, however, and, after him, Demophon, worked in wood: following artists worked in ivory; and their successors made statues of bronze: but, during the infancy of bronze Sculpture, the component parts of statues were fastened together with nails: this is exemplified by six female figures, found in Herculaneum. Subsequent to bronze, stone was used: and, last of all, marble: but, for a considerable period, the heads, hands, and feet only, of statues, were marble; the trunks being wood. This custom prevailed so late as the days of

Phidias: and even when Sculpture had reached her prime, several of the finest statues of marble, instead of being, each of them, cut out of one solid block, were made in separate pieces, and subsequently joined together. This is exemplified in the celebrated Niobe, and two of her Daughters; in the Albani-Pallas; in the Faustina found near Ostia, among ruins supposed to be the remains of Pliny's Villa-Laurentina; and in the statues lately excavated at Pompeii. Very ancient statues were sometimes painted, and often draped with real stuffs; like several statues of the Madonna in modern Italy.

Painting, though the offspring of Sculpture, was not brought into the world till after her parent had reached maturity: for the Jupiter of Phidias, and the Juno of Polycletus, *chefs-d'œuvres* of sculpture, existed before the invention of painting. Apollodorus, and his disciple, Zeuxis, who flourished in the fifteenth Olympiad, were the first painters who distinguished themselves in the style called *clair-obscur*: and Euphranor, the contemporary of Praxiteles, and consequently posterior to Zeuxis, is supposed to have enriched the growing Art by the introduction of symmetry, shading, and perspective. But Painting made a much slower advance toward perfection than Sculpture; because the latter, from her birth, became a necessary appendage to heathen worship: whereas the former did not acquire the privilege of entering consecrated edifices, till after she had reached her meridian. In course of time, however, some of the Grecian Temples became Pinacothecæ; and at Rome the works

ture and Paintings is placed in the Palace of the Louvre. Several Rooms on the ground floor, princely in size, and rich in decorations, being appropriated to the efforts of the chisel; and a Suite of splendid Apartments upstairs to those of the pencil. Among the Sculpture are the choicest treasures of the Villa-Borghese, and many other highly-valued works of art, which once embellished Rome.

Some of the most admired pieces of Sculpture are—

*Vestibule.* No. 1, colossal bust of a vanquished Province<sup>m</sup>.—5, ditto of Domitian<sup>n</sup>.—6, ditto of Alexander Severus<sup>o</sup>.—7, statue of a Barbarian Prisoner<sup>p</sup>.—9, colossal bust of Lucius Verus.—11, statue of a Barbarian Prisoner<sup>q</sup>.—13, colossal bust of Jupiter Serapis.—18, Vase adorned with bacchanalian emblems<sup>r</sup>!

*Arcade leading to the Hall of the Emperors.* No. 19, statue of Apollo, called *Sauroctonon*, or Lizard-killer; supposed to be one of the finest imitations extant of a bronze statue of Apollo, by Praxiteles<sup>s</sup>!—22, statue of the Genius of eternal sleep<sup>t</sup>.

*Hall of the Roman Emperors.* No. 26, statue of Marcus Aurelius<sup>u</sup>.—26, a Barbarian Prisoner<sup>v</sup>.—28, bust of Vespasian.—31, statue of Nero.—33, ditto of Trajan<sup>w</sup>. The *Basso-rilievo* on the Pedestal of this statue represents a husband and wife dining, and reposing on their couch; and

is curious, because it exhibits ancient Roman costume.—34, bust of Claudius.—41, *Basso-rilievo* found at Rome, and representing a religious ceremony performed before the temple of Jupiter Capitolinus; of which the three doors indicate the three naves consecrated to the three associated divinities, Jupiter, Minerva, and Juno<sup>x</sup>.—42, statue of Trajan<sup>y</sup>.

*Hall of the Seasons.* No. 46, statue of Venus Genitrix!—47, bust of Commodus.—50, statue of a wounded Combatant<sup>z</sup>.—55, an Egyptian divinity, in oriental alabaster<sup>a</sup>!—59, bust of Venus<sup>b</sup>!—65, statue of Euripides<sup>c</sup>!—73, ditto of a Nymph.—74, statue of Bacchus<sup>d</sup>.—75, a Sarcophagus, representing the voyage of the Good to Elysium.—76, *Basso-rilievo* of Mithras, (a Persian divinity,) the Genius of the sun, accomplishing the mystic sacrifice of the bull! Mithras was worshipped by the Romans, who erected altars to him; and this *basso-rilievo* was found near the Forum Romanum.—82, *Basso-rilievo* taken from the Temple of Minerva at Athens; it represents the Panathenæa, and was composed by Phidias, and executed under his orders<sup>e</sup>!

*Hall of Peace.* No. 85, a Candelabrum, taken from the Vatican Museum.—89, statue of Posidonius<sup>f</sup>!—92, ditto of Demosthenes<sup>g</sup>!—95, ditto of Trajan<sup>h</sup>.

*Hall of the Romans.* No. 97, bust of Geta, very rare<sup>i</sup>.—98,

of celebrated painters were exhibited in the Temple of Peace: but it does not appear that the pictures of heathen deities were ever worshipped, like their statues; and consequently we have reason to suppose that Painting, from want of the same encouragement, did not arrive, in ancient days, at the same height of perfection with Sculpture. But, in modern times, when the Arts awoke, after their long sleep, during the dark ages, Painting was immediately admitted, by the hand of Religion, into Churches, and conventual Establishments; and so much cherished there, as to become more eminent than in times past; while Sculpture, from meeting with fewer patrons, has never regained her ancient transcendancy.

- (m) From the Villa-Borghese.
- (n) From the Villa-Albani.
- (o) From the Braschi-Palace, at Rome.
- (p) Vil. Borg. (q) Ibid.
- (r) Ibid. (s) Ibid.
- (t) This statue does not express the idea it is intended to convey.
- (u) From Gabii. (v) Gabii.
- (w) Vil. Alb. (x) Vil. Borg.
- (y) Gabii. (z) Vil. Alb.
- (a) Vil. Borg. (b) Vil. Borg.
- (c) Vil. Alb. (d) Vil. Borg.
- (e) The Panathenæa were festivals in honour of Minerva, the patroness of Athens.
- (f) Vil. Borg.
- (g) From the Museo Pio-Clementino.
- (h) Vatican. (i) Gabii.

Inopus, a fragment found at Delos<sup>k</sup>.—100, statue of Augustus<sup>l</sup>.—101, bust of a Roman Warrior<sup>m</sup>.—102, statue of Rome.—111, ditto of Tiberius, found at Capri: drapery fine, head restored.—113, statue of Augustus<sup>n</sup>!—115, bust of Faustina the elder<sup>o</sup>.—116, colossal bust of Rome<sup>p</sup>!—118, statue of Julia, the consort of Septimius Severus.—120, group representing Thetis, &c., and worthy notice, on account of the ancient galley on which the goddess is placed<sup>q</sup>.—123, bust of Lucilla<sup>r</sup>.—124, statue of Chastity.—126, bust of Antinous, found near Frascati!—128, Metope, taken from the Parthenon, at Athens!

*Hall of the Centaur.* No. 130, statue of a Roman, name unknown. 132, herma of Alexander the Great, found at Tivoli.—134, group of the Centaur!!! This master-piece is supposed, by the Chevalier Visconti, to have been executed in the time of Adrian, by Aristeas and Papias, natives of Aphrodisias, in Caria<sup>s</sup>.—135, colossal head of Apollo.—138, ditto of Marcus Aurelius<sup>t</sup>.—140, ditto of Lucius Verus<sup>u</sup>. 141, statue of Germanicus<sup>v</sup>.—142, ditto of Claudius<sup>w</sup>.—144, ditto of Achilles<sup>x</sup>.—146, statues of Fauns<sup>y</sup>.—149, bust of Lucius Verus<sup>z</sup>.—150, statue of Sextus Pompeius, found near Tusculum, and executed by Ophelion, a Greek artist!—151, one of the largest and most beautiful Candelabra of antiquity, found in Magna Græcia.

*Hall of Diana.* No. 154, statue of Bacchus.—162, ditto of Minerva.—164, bust of a Roman, name unknown.—165, group of three Nymphs suspending their wet garments on a column<sup>a</sup>.—167, statue of Thalia<sup>b</sup>.—168, *Basso-*

*rilievo* of Hercules stealing the tripod of Delphos.—170<sup>c</sup>, bust of Rome.—171<sup>d</sup>, statue of Venus.—175, a Greek *Basso-rilievo*.—176, *Basso-rilievo* representing the Suovetaurilia, a sacrifice made by the ancient Romans, which consisted of the immolation of a sow, (*sus*,) a lamb, (*ovis*,) and a bull, (*taurus*,) whence the name. It was usually observed every fifth year.—178, Diana à la Biche!! so called because the goddess is represented at the moment when she has rescued the celebrated Hind with golden horns from Hercules, and reprimanded him for molesting an animal sacred to her. This beautiful work, found between Genzano and Aricia, amidst the ruins of a temple consecrated to Diana, is of Parian marble, and stands upon a Pedestal ornamented with fine *bassi-rilievi*: that part which represents three cities, personified by three female figures wearing crenated diadems, is particularly admired!!!—180, group called Venus victorious<sup>e</sup>! The *Basso-rilievo* which serves as a pedestal to this group is in the Etruscan style.—182, *Basso-rilievo* denominated the Conclamation; a ceremony which took place at the funerals of the ancient Romans, and consisted in calling the Departed loudly and repeatedly by name; and likewise endeavouring to rouse them by the noise of music, in order to ascertain whether they were really dead.—185, group of Venus and Cupid, supposed to be an imitation of the draped Venus of Praxiteles!—192, statue of Minerva! This fine piece of sculpture is supposed, by Visconti, to be a copy of the bronze Minerva of Phidias, surnamed The Beautiful<sup>f</sup>.—196, bust of Marcus

(k) Inopus, a river of Delos, supposed, by the inhabitants, to be a branch of the Nile.

(l) Vatican.

(m) Mu. Pio-Clementino.

(n) Braschi-Palace.

(o) Vil. Borg.

(p) Vil. Alb.

(q) Vil. Borg.

(r) Gabii.

(s) Vil. Borg.

(t) Ibid.

(u) Vil. Borg.

(v) Gabii.

(w) Ibid.

(x) Vil. Borg.

(y) Ibid.

(z) Ibid.

(a) Vil. Borg.

(b) Ibid.

(c) Ibid.

(d) Ibid.

(e) Ibid.

(f) Ibid.



Agrippas<sup>s</sup>.—197, statue of the Lycian Apollo!—199, statue of Diana.—201, bust of Demosthenes, supposed to be one of the best likenesses extant of that philosopher<sup>a</sup>.—207, Fountain in the form of a tripod, found among the ruins of Adrian's Villa.

*Hall of the Candelabrum.* No. 208, a Candelabrum, which, if found in its present state, would have ranked among the largest and most beautiful ancient works of its kind; but though the materials of which it is composed are antique, they were put into their present form by Piranesi.—210, bust of Venus<sup>i</sup>!—212, *Basso-rilievo* of Antiope reconciling her sons Zethus and Amphion<sup>k</sup>.—213, statue of Diana<sup>l</sup>.—214, an Altar consecrated to Diana-Lucifera, or the moon<sup>m</sup>.—215, bust of Isis.—216, statue of a Dog, found at Gabii!—218, statue of Pollux<sup>n</sup>.—220, Tripod of the Delphic Apollo, found at Ostia!—224, statue of a Wild-boar, being an antique copy of the celebrated boar of Florence<sup>o</sup>.—229, Tripod, found at Gabii.—230, statue of Marsyas<sup>p</sup>!!! This is one of the finest pieces of sculpture extant; and (like every other antique representation of Marsyas) supposed to be imitated from a picture by Zeuxis, which Pliny mentions as having graced the temple of Concord at Rome<sup>q</sup>.—232, *Basso-rilievo* of Jupiter<sup>r</sup>.

*Hall of the Tiber.* No. 233, statue of Æsculapius<sup>s</sup>!—234, statue of Antinous in the character of Hercules, found near Tivoli.—238, Statue of Flora<sup>t</sup>.—241, Chair consecrated to Bacchus<sup>u</sup>!—242, statue of Ceres<sup>v</sup>.—244, statue of a Bacchante<sup>w</sup>.—246, Chair consecrated to Ceres<sup>x</sup>!—245, statue called the Diana of Gabii.—249, the Tiber, a colossal group found

at Rome on the site of the temple of Isis and Serapis near the *Via-Lata*<sup>y</sup>!!! This fine group, together with that of the Nile, (in the Vatican Museum,) adorned two fountains which embellished the avenue of the Temple. The Tiber is represented in a recumbent posture, resting his right arm on an urn, near which reposes the wolf of Mars, with her nurslings, the founders of Rome: the oar in his left hand indicates that the river is navigable.—251, four statues, called Caryatides, which once adorned the Villa-Albani.

*Arcade which leads to the Hall of the fighting Warrior.* No. 258, statue of Antinous.—259, *Basso-rilievo*, representing the birth of Bacchus<sup>z</sup>.—260, Statue of Mars.

*Hall of the fighting Warrior.* No. 262, statue of a Warrior, called the Gladiator of the Villa-Borghese<sup>aa</sup>!!!! He is represented as combating with an enemy on horseback; his left arm bears a shield, with which he is supposed to parry the strokes of his opponent, whom, with the right hand, he is about to wound with all his force. The attitude of the statue is admirably calculated for this double action; and every limb, every muscle, is thought to wear more precisely the appearance of life, than any other master-piece of the Grecian chisel. The author of this transcendent and inimitable work was Agasias of Ephesus; whose name is engraved on the trunk which supports the figure; Visconti supposes it to represent a Warrior, not a Gladiator: Winckelmann is of the same opinion; and says, that the statue in question appears to have been executed before the period when gladiatorial shows were first exhibited in Greece. During the commence-

(g) Gabii.  
(h) Vil. Alb.  
(i) Vil. Borg.  
(k) Ibid.  
(l) Ibid.

(m) Vil. Borg.  
(n) Ibid.  
(o) Ibid.  
(p) Ibid.  
(q) Ibid.

(r) Vil. Alb.  
(t) Mu. Pio-Clementino.  
(u) Vil. Borg.  
(w) Mu. Pio-Clementino.  
(x) Ibid.  
(s) Vil. Borg.  
(v) Ibid.  
(y) Vil. Alb.



ment of the seventeenth century, this statue was discovered at Antium, where the Roman emperors had a Villa; and where the Apollo of Belvedere was found about a century before<sup>a</sup>.—263, statue of Mercury<sup>a</sup>.—267, bust of Clodius Albinus<sup>b</sup>.—269, bust of Marcus Aurelius<sup>c</sup>.—270, a Sarcophagus representing the death of Meleager<sup>d</sup>.—272, group of two Romans in the costume of Mars and Venus<sup>e</sup>.—276, statue of Adrian<sup>f</sup>!!—279, ditto of Cupid, in the character of Hercules<sup>g</sup>.—281, statue of a wounded Amazon! The upper part of this figure is said to be an antique imitation of the wounded Amazon of Ctesilas; but the sculptor by whom it was restored, in the sixteenth century, has deviated from the costume appropriate to female warriors.—282, statue of the Venus of Arles, so called, because found at Arles, in Provence; and supposed to be Venus victorious, the device of Cæsar.—284, statue of an Infant Mercury<sup>h</sup>.—287, statue of Lucius Cæsar<sup>i</sup>!—290, group of a Faun and a Satyr: the pedestal is supposed to have been an ornament with which the tops of ancient Wells were sometimes embellished<sup>k</sup>.—297, statue of Mercury: the subject of the *Basso-relievo* on the Pedestal is taken from the Odyssey, and represents Ulysses in the Shades Below.

*Hall of Pallas.* No. 299, statue of a Female petitioning the gods<sup>l</sup>. The sculptor who restored the hands of this statue, has converted it into an Euterpe.—301, statue of Ceres<sup>m</sup>.—302, ditto of the Genius of Bacchus<sup>n</sup>!—304, bust of Trajan<sup>o</sup>.—306, statue of Polymnia, upper part modern,

(z) Vil. Borg.

(a) Ibid.

(b) Vil. Alb.

(c) Vil.<sup>g</sup>Borg.

(d) Ibid.

(k) The receptacles for the ashes of victims in heathen temples seem to have been usually thus adorned.

(e) Vil. Borg.

(f) Gabii.

(g) Ibid.

(h) Vil. Borg.

(i) Gabii.

drapery antique, and very fine<sup>p</sup>.—The Muse of Memory, and the Inventress of Harmony, seems stationed to watch over a Sarcophagus, numbered 307, and called that of Homer; because the Father of heroic Poetry is here represented as conversing with Calliope, and indicating, by the two fingers he holds up, that he composed only two epic poems. Figures of all the other Muses adorn this Sarcophagus; which was discovered, at the commencement of the last century, near Rome, on the road to Ostia.—310, a colossal statue, called The Pallas of Velletri, because it was found near that town, in 1797!!! The goddess is represented as possessing the dignified beauty which accords with wisdom; and, though armed with her helmet, ægis, and lance, she seems, from the mildness of her countenance, to indicate that the arts of peace are not less dear to her than the glory of war. This statue is of the finest Greek workmanship; and the Pedestal on which it rests merits observation.—314, statue of a female Musician, supposed, by the costume, to have been executed in the time of Trajan, or Adrian<sup>q</sup>!—315, Sarcophagus, called that of Acteon<sup>r</sup>.—317, bust of Adrian<sup>s</sup>.—318, statue of Nemesis<sup>t</sup>.—319, ditto of an Infant Hercules<sup>u</sup>.—321, statue supposed to represent Hope. The *Basso-relievo* which adorns the Pedestal, displays the formation of Man by Prometheus, and Minerva giving him life, under the emblem of a butterfly.—328, the cinerary Urn of Clodius; Egyptian workmanship, as appears from the hieroglyphics<sup>v</sup>.—331, a triangular Altar, representing three of the signs

(f) Vil. Borg.

(m) Ibid.

(n) Ibid.

(o) Vil. Alb.

(p) Vil. Borg.

(q) Ibid.

(r) Vil. Borg.

(s) Gabii.

(t) Ibid.

(u) Vil. Borg.

(v) Ibid.

of the zodiac, namely, Virgo, the Scorpion, and Sagittarius, with the three divinities, Ceres, Mars, and Jupiter<sup>w</sup>.—332, a Grecian Vase, executed by an Athenian artist, called Sosibius<sup>x</sup>.—339, a sepulchral Urn, which contained the ashes of Fundanius Velinus<sup>y</sup>.—340, group representing a Peasant cutting up a Deer<sup>z</sup>.—341, statue of Euterpe<sup>a</sup>.—343, Basin, or Bath of Porphyry. Baths were sometimes used as sepulchres, when properly shaped for the purpose<sup>b</sup>.

*Hall of Melpomene.* The floor of this apartment is ornamented with Mosaics, chiefly executed at Paris by Belloni, and representing Minerva in her car, followed by Peace and Abundance; with river Gods, &c. forming a border to the picture. No. 344, bust of Isis.—345, statue of a Female petitioning the gods, and supposed to be the portrait of a Roman Empress<sup>c</sup>.—347, bust of the Nile.—348, colossal statue of Melpomene, supposed originally to have adorned Pompey's theatre, and found on its site<sup>d</sup>!!!—351, bust of Jupiter-Serapis!—353, Altar consecrated to Diana.—354, statue of a Negro Slave<sup>e</sup>.

*Hall of Isis.* Four Columns of Spanish marble are placed in the four corners of this apartment, and serve as pedestals to four Egyptian Statues; the most remarkable of which is an Isis, with a lion's head, in black basalt. No. 359, statue of Isis, found in Adrian's Villa.—361, statue of an Egyptian Priest.—363, ditto, in green basalt<sup>f</sup>.—367, statue of an Egyptian Priestess kneeling, with the throne of the gods in her hand; found near the *Via-Flaminia*, about ten leagues from Rome.—378, a large Altar, adorned with

*bassi-rilievi* representing the twelve principal divinities of the Greeks, and supposed to be a production of the Ægina School!—380, statue of Venus, supposed to be an antique imitation of the Venus of the Capitol<sup>g</sup>.

*Hall of Psyche.* No. 381, Altar of twelve gods, found at Gabii! This valuable piece of sculpture is adorned with busts of the twelve principal divinities of the Greeks and Romans, namely, Jupiter, Minerva, Apollo, Juno, Neptune, Vulcan, Mercury, Vesta, Ceres, Diana, Mars, and Venus; the two last of whom Love is uniting: it is likewise adorned with the twelve signs of the zodiac, and with symbols of the divinity supposed to preside over the month which each sign indicates.—383, statue of a dancing Faun<sup>h</sup>.—387, statue of Psyche<sup>i</sup>!—398, statue of Minerva, supposed to be a production of the Ægina School.—399, statue of Cupid trying his bow; probably an antique copy of the bronze Cupid of Lysippus<sup>k</sup>.—403, statue of a dancing Faun.

*Hall of the Augur.* No. 417, statue of Cupid<sup>l</sup>.—418, *Basso-rilievo*, representing the funeral of Hector<sup>m</sup>.—439, *Basso-rilievo* representing one of the Roman Augurs consulting the entrails of an ox, and unique with respect to its subject<sup>n</sup>.—442, statue of Commodus, found at Gabii.

*Hall of Hercules and Telephus.*—No. 450, a colossal group of Hercules and Telephus<sup>o</sup>.—458, statue of Minerva<sup>p</sup>.—461, recumbent statue of an Hermaphrodite: this seems to be an antique imitation of the celebrated Hermaphrodite in the Hall of the Caryatides. The mattress is antique<sup>q</sup>.—462, statue of Diana, formerly called

(w) Gabii.  
(x) Vil. Borg.  
(y) Vatican.  
(z) Vil. Alb.  
(d) Mu. Pio-Clementino.  
(e) Vil. Borg.

(a) Vil. Borg.  
(b) Ibid.  
(c) Vil. Borg.  
(f) Ibid.

(g) Vil. Borg.  
(h) Ibid.  
(i) Ibid.  
(k) Ibid.  
(l) Ibid.

(m) Vil. Borg.  
(n) Ibid.  
(o) Ibid.  
(p) Ibid.  
(q) Ibid.

the Zingarella<sup>r</sup>.—465, statue of Julius Cæsar, found at Gabii.—466, statue of Pertinax.

*Hall of Medea.* No. 470, group of the Graces; the heads are modern<sup>a</sup>.—478, *Basso-rilievo*, representing the vengeance of Medea<sup>i</sup>.—488, group of Mercury and Vulcan<sup>u</sup>.—491, a sleeping Nymph<sup>v</sup>.—496, group of Cupid and Psyche<sup>w</sup>.—498, statue of a Muse<sup>x</sup>.

*Corridor of Pan.* No. 501, statue of a Priestess of Isis, found at Athens.—504, statue of a young Faun<sup>y</sup>.—506, statue of Pan<sup>z</sup>.—514, bust of an Egyptian Priest.—517, herma of the Indian Bacchus, found at Rome.—522, statue of Urania.

*Hall of the Caryatides*, so called because one end of this immense apartment exhibits four Caryatides<sup>a</sup>, the work of Jean Goujon. No. 523, a triangular Altar adorned with *bassi-rilievi* representing three Lacedæmonian Virgins<sup>b</sup>.—526, herma of Socrates.—527, the celebrated Hermaphrodite of the Villa-Borghese, supposed to be the finest imitation extant of the bronze Hermaphrodite of Polyclethus!!! This statue was discovered at the commencement of the seventeenth century, near Dioclesian's Baths. The mattress on which the figure rests was done by Bernini, who likewise restored the left foot.—528, herma of Homer, from the Museum of the Capitol.—530, herma of Diogenes.—533, statue of a Lion, in green basalt<sup>c</sup>!—559, statue of Hercules; upper part fine<sup>d</sup>.—560, herma called Hercules; but supposed by Winckelmann, to represent Xenophon.—592, herma of Thucydides.—593, statue of Sa-

bina, the consort of Adrian<sup>e</sup>!—595, statue of an African Fisherman, heretofore denominated the death of Seneca<sup>f</sup>!—596, a column of red porphyry, surmounted by a fragment of a statue of Minerva, apparently of the Ægina School.—597, Choiseul Marble, discovered, at Athens, in the year 1788.—622, statue of Livia.—623, herma of Zeno<sup>g</sup>.—655, herma of Pittacus.—657, ditto of Epicurus<sup>h</sup>.—681, statue of Venus rising from the bath<sup>i</sup>.—682, bust of Tiberius, found at Gabii.—684, statue of Alexander the Great<sup>j</sup>!—The *Basso-rilievo* fixed in the wall, above this statue, represents Achilles arming himself for battle; and was taken from the Villa-Borghese.—694, group of a Child strangling a Goose, supposed to be an antique copy of a work in bronze which Pliny mentions as having been executed by Boëthus, a Carthaginian sculptor! This group was found near Rome, on the spot now called Roma-Vecchia, and probably the ancient *Pagus Lemonius*.—698, statue of Venus rising from the bath: supposed to be an antique copy of a celebrated Venus, by Polycharmus, which adorned Rome in the days of Pliny!—699, bust of Marcus Aurelius<sup>k</sup>.—708, torso of Jupiter, supposed to be an antique imitation, in marble, of the famous Jupiter Olympicus of Phidias!—704, statue of a Discobolus, found in the *Via-Appia*.—705, 706, and 708, Vases found at Marathon.—709, group of Silenus with the infant Bacchus!!!! This master-piece of art was discovered, during the sixteenth century, in the gardens of Sallust.—710, statue of Jason, improperly called

this event, the conquerors erected public edifices, ornamenting them with the figures of the captive females, instead of columns.

(r) Vil. Borg.

(s) Ibid.

(t) Ibid.

(u) Ibid.

(v) Ibid.

(a) Caryatides are statues of females, used instead of columns. The male inhabitants of Caria were put to the sword; the females carried into slavery: and to commemorate

(w) Vil. Borg.

(x) Ibid.

(y) Ibid.

(z) Ibid.

(b) Vil. Borg.

(c) Albani collection.

(d) Vil. Borg.

(e) Ibid.

(f) Gabii.

(g) Ibid.

(h) Ibid.

(i) Vatican.

(k) Vil. Alb.

(l) Gabii.

Cinnamatus!!—This *chef-d'œuvre* was found at the Villa-Negroni, and is thought to be in the style of Agasias the Ephesian. 711, Vase of the Villa-Borghese!! The *Bassirilievi* on this beautiful Vase, which was found in the gardens of Salust, represent a Bacchanalian ceremony.—712, statue of a Roman, in the character of Mercury, and improperly called Germanicus!! This *chef-d'œuvre*, which appears to be the work of the younger Cleomenes, does not, in point of features, resemble any of the statues, nor any of the medals, of Germanicus: it was found in the Villa-Negroni.

Five additional rooms, ornamented with splendid Columns, Busts, and Mosaic Pavements, and called *Galerie d'Angoulême*, were opened in 1824, to receive the Works of modern Sculptors<sup>m</sup>: and a new Apartment, (called *Musée Charles X.*) containing a valuable collection of Egyptian Antiquities, has recently been added to the Royal Museum, on the south and east of the Court of the Louvre.

The staircase leading to the Apartments which contain the paintings, was built according to the designs of Fontaine. An Ante-chamber, denominated *La Salle ronde*, separates the Great Picture-Gallery from the Gallery of Apollo, called *Musée des Dessins*. The Great Gallery (above thirteen hundred feet in length) is adorned with more than twelve hundred pictures; and divided into nine parts; the three first containing the Works of the French School; the three next being appropriated to the Works of the German, Flemish, and Dutch Schools; and the three last to the Italian Schools.

Some of the most admired Pictures are;—

*French School* <sup>n</sup>. BOURDON.

(<sup>m</sup>) The entrance to this Gallery is under the Vestibule of the Pavillon de l'Horloge.

(<sup>n</sup>) Several of the Pictures belonging to the

No. 13, the Descent from the Cross.—BRUN, (LE.) 23, the Nativity.—25, the blessed Virgin preparing a Meal for the Infant Jesus.—26, Jesus served in the Desert by Angels!—27, the Magdalene, renouncing the vanities of life; supposed to represent Madame de la Vallière!—31, the Dream of Anne of Austria.—33, Pentecost!—34, the Lapidation of St. Stephen!—35, the Passage of the Granicus!—36, the Battle of Arbela!—37, the Tent of Darius!—38, the Defeat of Porus!—39, the Entry of Alexander into Babylon!—40, the Death of Cato.—COCHEREAU. 49, a Painter's Studio.—COUSIN. 57, the Last Judgement!—COYPEL, (NOEL.) 58, Solon banishing himself from Athens.—59, Ptolemy Philadelphus ransoming an hundred and twenty thousand Jews. 60, Trajan administering Justice.—61, Alexander Severus distributing corn in time of famine.—COYPEL, (ANTOINE.) 63, Joas acknowledged King of Israel.—DROLLING, (a self-taught painter.) 69, a Kitchen.—GELLE, (CLAUDE LORRAIN.) 80, David anointed King!—81, the Disembarkation of Cleopatra, to present herself before Anthony!—82, and the ten following Landscapes, by the same great master.—JOUVENET. 105, the miraculous Draught of Fishes!—106, the Resurrection of Lazarus!—107, the Descent from the Cross!—MIGNARD. 123, *La Vierge à la Grappe*!—126, S. Cecilia.—POUSSIN, (NICOLAS.) 140, the Deluge!!—142, the Preservation of the infant Moses!—143, the same subject!—148, the Philistines visited by the Plague.—149, the Judgement of Solomon!—151, the Holy Family, Elizabeth and S. John!—153, S. John baptising the Jews!—154, the Blind Men of Jericho!—157, the Death

Great Gallery, have been recently placed in the Ante-chambers.

of Sapphira!—159, the Assumption of the blessed Virgin!—161, S. François-Xavier recalling a young Female to life!—164, Echo and Narcissus!—166, the Death of Eurydice.—167, Shepherds of Arcadia.—168, Time rescuing Truth from Envy and Calumny, and bearing her to the Regions of Eternity!—171, Diogenes throwing away his drinking cup!—**LE SURUR.**—199, S. Saul preaching at Ephesus!!—202, Simon, the Cyrenian, coming to the aid of Christ, who is represented as sinking under the weight of his Cross, while S. Veronica offers him a handkerchief which receives the impression of his countenance!—203, the descent from the Cross!—206, and twenty-one following numbers, the life of S. Bruno.—**VERNET.** 257, Antibes.—258, and 259, Toulon.—260, old Port of Toulon.—261, Gulph of Bandol.—262, and 263, Marseille.—264, Cette.—265, and 266, Bayonne.—267, and 268, Bordeaux.—269, La Rochelle.—270, Rochefort.—271, Dieppe.—275, a Sea-port at sunrise!—276, a Sea-port at sunset!—282, a Sea-view by moonlight!—283, a tempest.—284, a moonlight scene.—285, a tempest.

*Flemish, German, and Dutch Schools.* **BERGHEM.** 324, View on the coast of Nice.—**BOTH.** 341, View at sunset in Italy!—**BREUGHEL.**—353, the Garden of Eden.—**BRILL, (PAUL.)** A landscape, the figures in which are by Annibale Caracci.—360, and the three following numbers are by Paul Brill.—**CHAMPAIGNE, (PHILIPPE DE.)**—372, *Les Religieuses!*—373, the Repast at the house of Simon the Pharisee.—374, the Last Supper.—379, a Landscape.—380, ditto.—**CUYP.** 389, a Landscape with Cattle!—390, a Gentleman mounting his horse.—391, the same Gentleman returning from his ride.—**DOW, (GERARD.)** 404, the Dropsical Woman!—409, a Philosopher!

**DUC, (JEAN LE.)** 410, Interior of a Guard-room.—**VANDYCK, (ANTHONY.)** 413, portrait of Charles I, of England.—425, Sketch of the Saviour dead, in the arms of the blessed Virgin, and Angels weeping!—426, the Infant Jesus receiving homage from a Saint and a King!—428, *Ex voto*, the blessed Virgin and Infant Jesus receiving homage.—**VANDYCK, (PHILIP.)** 432, Abraham banishing Hagar and her Son.—**FLINCK.** 444, an Angel announcing the birth of the Messiah to the Shepherds.—**GLAUBER.** 451, a Landscape, with figures by Gérard de Lairese!—**HOLBEIN, (JOHN.)** 470, portrait of Sir Thomas More. 471, portrait of Erasmus.—472, portrait of an Arch-bishop of Canterbury.—473, portrait of Nicholas Kratzer, astronomer to Henry VIII, of England.—478, the Descent from the Cross, with two other pictures in the same frame.—**HOOCH, (PETER DE.)** 484, the Interior of a Dutch Dwelling!—**VAN HUYSUM.** 487, and all the intermediate numbers to 496, inclusive.—**JARDIN.** 498, the Crucifixion!—**LUCAS DE LEYDEN.** 522, the Descent from the Cross.—**MATSYS, (QUINTIN.)** 526, a Jeweller weighing gold, and his Wife examining a book illuminated with miniatures.—**NEFF, (PETER.)** 577, Interior of the Cathedral at Anvers.—578, Interior of a Church.—579, an Angel delivering S. Peter from Prison.—580, Interior of a Church.—581, the same subject.—**NEER, (VANDER.)** 582, a Landscape, in which the Cows are attributed to Guyp.—**OOST, (VAN, THE ELDER.)** 588, S. Carlo Borromeo administering the Sacrament to persons infected with the Plague at Milan.—**OSTADE, (ADRIAN VAN.)** 590, Family of the Painter.—**OSTADE, (ISAAC VAN.)** 597, Travelers stopping at an Inn.—**POELNBURG.** 604, an Angel announcing the Messiah's birth to the Shepherds.—**PROBUS, THE YOUNGER.**

609, portrait of Guillaume du Vair.—PAUL POTTER. 615, two Horses fastened to a water-trough, and a Man bringing them water!—616, Cattle in meadow!—PYNACKER. 619, a Landscape with Cattle.—REMBRANDT. 620, and the three following numbers, portraits of the Painter.—626, Head of a man with a fur-cap.—627, Head of an old person with a long beard.—628, Tobit and his Family, prostrate before the Angel of the Lord!—629, the good Samaritan.—630, the Saviour at Emmaus.—631, the same subject.—632, S. Matthew writing, and an Angel dictating to him.—633, Venus and Cupid!—634, a Philosopher in meditation.—635, the Interior of a Tradesman's Dwelling.—ROSA DI TIVOLI. 637, a Wolf devouring a Sheep.—RUBENS. 640, Lot and his Daughters leaving Sodom.—641, Elias succoured by an Angel in the Desert.—642, the adoration of the Magi.—643, the Flight into Egypt.—644, the blessed Virgin and our Saviour surrounded with groups of Children; known by the name of *La Vierge aux Anges*. Twenty-four pictures, (the first number being 650,) taken from the Luxembourg Palace, and representing the Life of Maria de' Medici.—674, portrait of Richardot.—678, representation of a Village Fête!—RUYSDAEL. 683, a Landscape, the Figures and Cattle by Berghem!—684, a Landscape, the Figures by Philip Wouvermans!—685, a Tempest!—SANTWOORT.—687, the Saviour at Emmaus!—SCHALKEN. 688, the Holy Family!—SNEYDERS. 701, Animals entering the Ark.—705, a Kitchen.—STEENWICK. 711, the inside of a Church.—712, the inside of a Hall, with figures by Poelenburg, representing Christ with Martha and Mary.—TENIERS, (DAVID, THE YOUNGER.) 724, the temptation of S. Anthony.—724, Head of an old man.—VANDERVELDE, (ADRIAN.)

742, Cattle on the bank of a river at sunrise.—WERNIX THE YOUNGER. 762, a Hare, and other Game.—763, a Peacock, Game, and a dog!—WERF, (ADRIAN VANDER.) 765, Pharaoh's Daughter discovering Moses!—767, an Angel announcing the Messiah's birth to the Shepherds!—768, the Magdalene in the Desert!—770, Nymphs dancing, and a Faun playing the flute!—WOUVERMANS, (PHILIP.) 778, an Attack of Polish Cavalry.

*Schools of Italy.* ALBANO. 811, the Salutation.—815, the Infant Jesus embracing S. John.—818, Venus impatient to try the effect of her beauty on the heart of Adonis.—819, Vulcan reposing at the feet of Venus, while the Loves forge arms for the latter.—820, the Loves, while sleeping after their labours, disarmed by Diana's Nymphs.—821, the Loves, after having recovered their losses, and become triumphant, conducting Adonis to the feet of Venus.—ANDREA DEL SARTO. 838, the blessed Virgin and our Saviour listening to S. John, who is presented to them by Elizabeth.—839, Charity.—BARTONI, (CAV. POMPEO.) 857, the blessed Virgin in contemplation.—BONIFAZZIO. 868, the Resurrection of Lazarus.—BORDONE, (PARIS.) 872, Portrait of a young Man, holding a letter in one hand, and resting the other on a table.—CANALOTTO. 880, View of the Basilica and Piazza di S. Marco, at Venice.—881, View of the Palazzo Ex-Ducale, at Venice.—882, View of the Church of the Madonna della Salute, at Venice.—CARAVAGGIO. (MICHELANGELO AMERIGHI.) 886, the blessed Virgin dead, and the Apostles weeping.—888, a young Woman telling a Youth his fortune.—CARACCI, (ANNIBALE.) 895, the Nativity.—898, the blessed Virgin imposing silence on S. John, to prevent his disturbing our Saviour when asleep!—902, the Ascension.—906, the Martyrdom of S. Ste-



phen!—907, the same subject!—**CARACCI**, (LODOVICO.) 919, the blessed Virgin and Infant Jesus!—**CAVEDONE**. 926, S. Cecilia.—**CORREGGIO**. Christ presenting the ring, for his mystic marriage, to S. Catherine of Alexandria!—933, Christ crowned with thorns.—934, Antiope asleep, Love sleeping by her side on a lion's skin, and Jupiter standing near transformed into a Satyr!!—**DANIELLO DA VOLTERRA**. 940, David vanquishing Goliath, a double picture on the same subject<sup>a</sup>.—**DOLCI**, (AGNESE.) 941, Christ consecrating the bread.—**DOMENICHINO**. 943, David playing the harp.—945, a Landscape, representing the Flight into Egypt, and attributed, by some persons, to Annibale Caracci.—948, S. Cecilia!!—949, Æneas escaping with his Father from the flames of Troy!—956, a Concert; this picture is by some persons attributed to Leonello Spada!—**ESPAGNOLETTO**. 975, the adoration of the Shepherds!—**FETI**, (DOMENICO.) 981, Melancholy!—**GAROFOLO**, (BENVENUTO.) 990, a mystic subject.—**GASPARO DUGHET**, called **GASPARO POUSSIN**. 991, 992, and 993, Landscapes.—**GIORDANO**, (LUCA.) 997, the Messiah accepting the instruments of the Passion!—**GUERCINO**. 1008, the blessed Virgin and S. Peter deploring the death of the Messiah.—1016, Circe.—**GUIDO**. 1021, the Salutation.—1022, the Infant Saviour sleeping on his Mother's knees.—1025, Christ and the Samaritan.—1026, Christ giving the keys of Heaven to S. Peter.—1027, Christ crowned with thorns.—1028, the Circumcision!—1030, Christ in the garden of Olives.—1031, the Magdalene.—1032, the same subject.—1035, S. Francis kneeling before a crucifix.—1036, an allegory representing the union

of Design and Colouring.—1037, Hercules slaying the Lernaean Hydra.—1308, Hercules wrestling with Achelous.—1039, Hercules slaying Nessus.—1040, the Death of Hercules.—1041, the Flight of Paris with Helen.—**GIULIO ROMANO**. 1045, the Adoration of the Shepherds.—**LANFRANCO**. 1052, S. Peter and S. Paul led to martyrdom.—**LEONARDO DA VINCI**, (the Founder of the Milan School.) 1057, portrait of Monna Lisa, a celebrated Florentine beauty<sup>b</sup>.—1058, S. John the Baptist!—1059, S. Anne, the blessed Virgin, and Infant Jesus.—1060, the Infant Jesus blessing S. John.—1061, the Arch-angel, Michael, presenting to the Infant Jesus the balance destined to weigh the actions of mankind.—**SCHOOL OF LEONARDO DA VINCI**. 1062, Christ receiving a Cross of Rushes from S. John.—**LOVINI**, (BERNARDO,) commonly called **LUINI**.—1065, the Holy Family.—1066, the Messiah sleeping.—**MARATTA**, (CARLO.) 1067, the blessed Virgin shewing the Messiah to Angels and Shepherds.—1079, the Marriage of S. Catherine.—**MURILLO**. 1090, the Infant Jesus playing with a chaplet!!—1091, God the Father and the Holy Ghost contemplating the Messiah while he receives a cross of rushes from S. John!—1092, the Messiah, on the Mount of Olives, presented by an Angel with the chalice and the cross!—1093, S. Peter imploring pardon of the Messiah.—1095, a young Beggar seated!!—**PALMA VECCHIO**. 1100, portrait supposed to be that of the Chevalier Bayard.—1101, the blessed Virgin and Infant Jesus receiving adoration from Elizabeth, S. John, &c.!—**PAOLO VERONESE**. 1119, the Messiah sinking under the weight of his Cross.—

(a) It is said that Monsignor Giovanni della Casa, a Florentine prelate, employed Daniello da Volterra to model a group in plaster, of David vanquishing Goliath; and then desired him to represent, in painting, the

two sides of the model; which seems to have been done in this double picture.

(b) Francis I, of France, gave for this picture 4,000 gold crowns; a sum exceeding 45,000 francs.

PIETRO DA CORTONA. 1136, the blessed Virgin with the Infant Jesus and S. Martina.—1137, the same subject.—1138, Faustulus presenting Romulus and Remus to his wife, Laurentia.—RAFFAELLO SANZIO D'URBINO, the Founder of the Roman School.—1149, Portraits of Raphael and his Fencing Master; or, according to some opinions, Portraits of Raphael and Pontormo, by the latter.—1150, Portrait of Jane of Aragon, Vice Queen of Sicily: the head was painted by Raphael, and the other part of the picture by Giulio Romano!—1151, Portrait of Balthasar Castiglione, the Friend of Raphael!—1152, Portrait of a Youth with his head resting on his hand. 1154, the Arch-angel Michael vanquishing Satan.—1156, S. George combating an enormous Dragon.—1157, the Holy Family, called, *La belle Jardinière*.—1158, the Holy Family, painted for Francis I, of France, only two years before the death of Raphael; and supposed to be the sole picture to which he put his name!!—1159, the Infant Jesus sleeping.—1160, the Infant Jesus caressing S. John. SALVATOR ROSA. 1175, a Sportsman shooting a bird, and soldiers reposing on a rock.—1176, a Sea-view.—SASSO FERRATO. 1178, Christ sleeping on the lap of the blessed Virgin, with Cherubim in the angles of the picture!—1179, the Apotheosis of the blessed Virgin.—SCHIAVONE. 1181, Head of S. John Baptist.—SCHIDONE. 1182, the Holy Family.—SEBASTIANO DEL PIOMBO. 1186, the blessed Virgin visiting Elizabeth.—LEONELLO SPADA. 1192, the prodigal Son.—TINTORETTO. 1198, Portrait of the Painter.—1202, the Last Sup-

per.—1203, Christ dead, supported by weeping Angels.—TIZIANO, (Vercellio,) one of the Founders of the Lombard School.—1205, Portraits of the Painter and his Mistress.—1206, Portrait of Francis I, of France!—1207, Portrait of Cardinal Hippolito de' Medici.—1209, Portrait of Alphonso d'Avalos.—1210, Portrait of a Man dressed in black, with a Beard and Whiskers!—1211, Portrait of a young Man in black, with a Glove on his left hand.—1214, Portrait of a Man with a Glove in his right hand.—1215, the Soldiers insulting the Messiah at the door of his prison!!—1217, the Messiah borne to the Tomb.—1218, the Pilgrims of Emmaus.—1219, the blessed Virgin, the Infant Jesus, and Saints!—1220, Angels worshipping the Messiah.—1221, the blessed Virgin holding a Rabbit, for which the Infant Jesus seems to ask.—1222, S. Agnes presenting her Palm of Martyrdom to the Messiah!—VANNI, (FRANCESCO.) 1233, the Martyrdom of S. Irene!—VELASQUEZ. 1235, Portrait of an Infanta of Spain.

Admission may usually be obtained gratis to the *Musée Royal* every morning, from ten o'clock till four, by Foreigners; provided they shew their passports: and admission is given to the public in general every Sunday, from two o'clock till four.

*Musée du Luxembourg.* The Luxembourg Palace, now denominated *La Chambre des Pairs*, is adorned with Statues by modern artists, Ceilings painted by Lesueur, a splendid Room containing Pictures by Rubens, and a Museum or Gallery formerly enriched with Establishment, at the *Calcographie du Musée Royal*.

(s) Foreigners are admitted on week-days at a door to the right of the principal entrance, upon depositing their passports with the porter till their return.

The want of Seats at the Louvre is much to be regretted.

(q) According to tradition the Pilgrim on the right of our Saviour represents the Emperor Charles V; the Pilgrim on the left Cardinal Ximenes; and the Page, Philip II, of Spain.

(r) A considerable number of the pictures in this Museum have been engraved; and proof-impressions are sold, for the benefit of the

some of the finest works of Rubens, Lesueur, and Vernet; but these being removed to the Louvre, their places are now occupied by an Exhibition of the most celebrated Works of modern French Painters. This Exhibition is open every day, from ten o'clock till four; and Travellers, on shewing their passports, are allowed to see several other apartments of the Palace every day, Mondays excepted, between the hours of ten and four; though, to the Public, these Apartments are open on Sundays only.

*Ecole Royale des Beaux Arts, Rue des Petits Augustins; ci-devant Musée des Monumens Français.* Monsieur Lenoir, to whom Paris was indebted for this Museum, arranged in chronological order all the sepulchral monuments he was able to rescue from the sacrilegious grasp of the infatuated leaders of the French Revolution: thus exhibiting a series of memorials of the most distinguished characters to whom France has given birth, from the days of Clovis to the present era; and at the same time forming a history of the commencement and progress of Sculpture, and the Art of Painting upon Glass, among his countrymen. But, since the re-establishment of the House of Bourbon, the tombs contained in this repository have been replaced in the churches whence they were taken; the remaining part of the Museum dispersed; and the apartments appropriated to the *Ecole Royale des Beaux Arts*; which is divided into two sections, one of Sculpture and Painting, and the other of Architecture: its schools are open to the public every afternoon, from five o'clock till seven, festivals and vacation times excepted: its most deserving students are rewarded with medals; and the *Académie Royale des Beaux Arts* presents

them, annually, with a prize; the gainer of which has the advantage of being sent to study at the French Academy in Rome four years; and, during that period, he is maintained by the French Government.

*Bibliothèque du Roi, Rue de Richelieu.* This Library, perhaps the finest existing, contains above seven hundred thousand printed volumes; near eighty thousand Manuscripts; between five and six thousand Portfolios of Engravings; a Cabinet of Antiquities enriched with peculiarly rare and precious Medals, and Coins, amounting to eighty thousand; and a magnificent collection of *Camei* and *Intagli* by the most celebrated ancient Greek artists. Here is a Psalter printed at Metz, in 1467, and said to be the most ancient specimen of typography bearing a date; the Mazarine Bible, supposed to have been printed in 1456, with cut-metal types; Manuscripts of Josephus, Galileo, Leonardo da Vinci, Fenelon, Louis XIV, &c. Prayer-books of the fifth and sixth centuries; a statement of receipts and disbursements under Philippe le Bel in the fourteenth century, (written on waxen tablets;) and several Oriental Manuscripts of high antiquity: a gold Medal of Marcus Antonius, Junior; a Medal of Nero; and another of Pescennius Niger; a Greek Medallion, in silver, of the same Emperor; a gold Medal of Uranius, surnamed Antoninus; a satirical Medal of Gallienus with a woman's head-dress; a gold Medallion of Justinian; another of Alexander Tyrannus Africanus; and a third of the Emperor Romulus. The large Gallery, belonging to the apartments appropriated to the manuscripts, is ornamented with a Ceiling painted by Romanelli. The *Cabinet des Estampes* occupies several rooms of the *Entresol*: and Tra-

(t) Admittance may be obtained on Mondays, on application, by letter, to M. le Que-

teur de la Chambre des Pairs, au Luxembourg.

vellers desirous of seeing the most interesting Prints in this immense collection, should ask, in the Schools of Italy, for the Works of Michael Angelo, Raphael, Titian, Correggio, the Caracci-family, and Guido—in those of Germany, Albert Durer, and Holbein—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Vandyck—and in those of France, Poussin, Lebrun, Lesueur, and Rigaud". This Library is open to Students every day, festivals and vacation times excepted, from ten in the morning till four in the afternoon. Travellers are admitted on Tuesdays and Fridays, from ten till two; and Literary Persons, with permission of the Minister of the Interior, are allowed to borrow books from the Library.

*Bibliothèque Mazarine, Palais des Beaux Arts, Quai Conti.* This Library, which originally contained about sixty thousand Volumes, has lately been enriched with the Library of the Institute: it likewise possesses a fine terrestrial Globe; and is open to the Public every day, from ten in the morning till two, Thursdays, Festivals, and Vacation times excepted.

*Bibliothèque de S. Gèneviève, Place S. Gèneviève, Bâtimens du Collège Henri IV.* This Library, supposed to contain an hundred and twelve thousand printed Volumes, and two thousand Manuscripts, is particularly well arranged; and adorned with Busts of distinguished Characters. Here likewise is a plan of Rome, executed by Grimini, in 1776; a portrait of Mary, Queen of Scots; and, on the Wall of the Staircase, a very large and valuable Drawing of the Moon. This Library is open to the Public every day, from

(u) The Portfolio of Gaignieres, containing a collection of the Costumi of the French nation from the days of Clovis to the present period, may be found among the prints.

(v) The Library of *La Faculté de Médecine, Rue de l'Ecole de Médecine*, rich in medical works, is open to the Public daily, from

ten in the morning till two; Festivals, and Vacation times excepted.

*Bibliothèque de Monsieur, Rue de Sully, à l'extrémité du Quai des Célestins.* This Library, supposed to contain an hundred and fifty thousand printed Volumes, and five thousand Manuscripts, is particularly rich in History, and Italian Poetry; and also contains some beautiful Missals: it is open to the Public every day, (Festivals and Vacation times excepted,) from ten in the morning till two in the afternoon.

*Bibliothèque de la Ville, Place du Sanhédrin, derrière l'Hôtel de Ville.* This Library contains about forty thousand Volumes; and possesses valuable Botanical and Historical works. During the first and second weeks of every month it is open to the Public on Thursdays, Fridays, and Saturdays, from noon till four o'clock, Festivals and Vacation times excepted; and during the two last weeks of every month it is open daily, with the same exceptions.

*Bibliothèque du Musée d'Histoire Naturelle, Rue du Jardin des Plantes.* This Library, well stored with Manuscripts, Drawings, Paintings upon vellum, and Printed Works relative to Natural History, may be visited by Travellers who shew their passports, on Mondays, Wednesdays, and Saturdays; from three o'clock till six, during Summer; and from three till dark during Winter. Students are admitted on the aforesaid days, from eleven in the morning till two.

*Musée d'Histoire Naturelle, et Jardin des Plantes. Quai S. Bernard et Rue du Jardin des Plantes.* The Botanic Garden, belonging to this Museum, contains a large collection of Plants

ten o'clock till two; as is the Cabinet of Anatomy, under the same roof: and *The Library of l'Ecole Polytechnique*, that of *l'Ecole des Mines*, and that of *la Cour de Cassation*, are accessible to Travellers who apply for leave to visit them.

from various countries; together with Buildings which serve as Dens for Wild Beasts; and a Menagerie so constructed that Tame Animals, not natives of France, and Birds of all kinds and countries, are provided with habitations analogous to their modes of life: and in the midst of this appropriate spot the French Naturalists have erected a modest Monument to Linnæus. The Amphitheatre of Anatomy stands in the Garden; as does the Museum of Natural History; *the first floor* of which is devoted to Geology, Mineralogy, and the finest collection in Europe of Reptiles and Fishes. *The second floor* contains an equally magnificent assemblage of Quadrupeds and Birds (the latter preserved to admiration), together with Insects, Shells, &c. &c<sup>w</sup>.

The Botanic Garden is always open to the Public; the Museum of Natural History every Tuesday and Friday from three in the afternoon till six, during Summer; and from three till dark, during Winter. The Gates of the Menagerie are open every day, from eleven till six, during Summer; and from eleven till three, during Winter. Travellers may obtain access to the Museum of Natural History and the Library on Mondays, Wednesdays, and Saturdays, upon producing their passports. The Library is open to Students three times a week.

The fine Bridge of Austerlitz, now called *Pont du Jardin du Roi*, is a great ornament to the Botanic Garden.

*Académie Royale de Musique, or l'Opéra, Rue Lepelletier.* This Theatre, which is spacious and sonorous, presents the most brilliant *spectacle* in Europe with re-

spect to scenes, machinery, dresses, accuracy of costume, and excellence relative to the composition and execution of the ballets represented. It is open on Sundays, Wednesdays, and Fridays.

*Théâtre Français, Rue de Richelieu.* This Theatre is dedicated to the representation of the most admired works of the dramatic writers of France.

*Théâtre de l'Opéra Comique, Rue Feydeau.* This Theatre is particularly well calculated for music.

*Théâtre de l'Odéon, près le Luxembourg.* This Theatre exhibits regular French comedies and tragedies; and seems therefore to be improperly called an Odeon.

*Théâtre du Vaudeville, Rue de Chartres S. Honoré.* This Theatre exhibits melo-dramas, interspersed with songs.

*Théâtre des Variétés, Boulevard Montmartre.* The pieces acted here are farces<sup>x</sup>.

*Manufacture Royale des Glaces, Rue de Reuilly.* This Manufacture merits notice: it employs upward of seven hundred workmen, who have attained such perfection in their art as to make mirrors of the finest plate-glass, 120 inches in height by 80 in breadth.

*Manufacture Royale des Tapisseries de la Couronne, aux Gobelins, Rue Mouffetard.* This Manufacture is particularly well worth notice. The work-rooms are four in number, and contain pieces of tapestry in different states of forwardness. In the work called the *basse lisse*<sup>y</sup>, the loom is placed horizontally, like that of the weaver: in the *haute lisse* the warp is vertical, and the workman has his frame before him; but, being placed behind the canvas on which he is working, his back is turned

(w) The Cabinet of Comparative Anatomy, belonging to this Museum, is reputed to be the richest existing.

(x) Paris contains several other Theatres, two of which were opened in 1827. All the

French Theatres pay a tenth of their receipts to the poor.

(y) The *basse lisse* has been lately abandoned.



toward his model; though occasionally he refers to it, in order to compare the colour of his yarn with that part of the picture he is copying. These workmen express with perfect truth not only the design of the most celebrated pictures, but also the brightness of their colours, and the regular gradation of their shades; so that the Gobelin Tapestry (so called from a famous dyer of wool, Jean Gobelin) has the effect of the most exquisite painting: but it sometimes requires six years of labour to finish one piece of this Tapestry; and eighteen thousand francs to pay the cost. The *Manufacture des Gobelins* is supported at the expense of the French Government; and to this Establishment is annexed the celebrated Royal Carpet Manufactory, founded by Maria de Medici in 1604.

For admission Foreigners must apply, by letter post-paid, to M. le Vicomte de la Rochefoucauld, Directeur des Beaux Arts, No. 121, Rue de Grenelle, Faubourg S. Germain.

*Colonne de la Place Vendôme.* This stately Doric Column, one hundred and thirty-five feet in height, pedestal inclusive, and twelve feet in diameter<sup>2</sup>, is made of cannon taken from the enemies of France, in battles fought by Napoleon and his generals: it represents those battles in bronze *bassi-relievi*; and on its summit originally stood a colossal Statue of the Emperor, which, after his dethronement, was taken down; and has, according to report, been carried to Moscow. A winding staircase, of one hundred and seventy-six steps, leads to the top of this Triumphal Pillar; which is said to preserve the proportions of Trajan's Column, on a scale larger by a twelfth.

*Arc de Triomphe de l'Etoile.*

On the 15th of August 1806, Paris began to erect this fine Arch, in order to perpetuate the fame obtained by the French armies during the former year. It was intended to be one hundred and thirty-five Paris feet in height; but unfortunately is not finished.

*Porte S. Denis.* The conquests of Louis XIV, in 1672, prompted the City of Paris to erect this magnificent Triumphal Arch, to perpetuate his fame. The *Bassi-relievi* represent Military Trophies remarkably well executed; personifications of Holland and the Rhine; the Passage of the Rhine; and the capture of Maestricht.

*Porte S. Martin.* The continued success of Louis XIV, induced the City of Paris to erect, in 1673, another monument to perpetuate his fame. This Arch, though less adorned than that of S. Denis, is in point of architecture equally harmonious and dignified. The *bassi-relievi* represent the Capture of Besançon; the Triple Alliance; the Capture of Limbourg; and the Defeat of the Germans, figured by the God of War repulsing an Eagle. Distinguished artists were employed to execute these Gates.

*Tribunal du Corps Législatif.* Opposite to the Bridge of Louis XVI, rises a magnificent Portico, near an hundred feet in breadth, and adorned with twelve Corinthian Columns, surmounted by a Pediment. A superb Flight of Steps leads to the entrance of the Edifice; and fronting the Bridge are Statues of Sully, Colbert, l'Hôpital, and d'Aguesseau. This Portico leads to the Hall of the Deputies.

*Cathédrale de Notre-Dame.* This building, supposed to have been commenced about the year 1010, is surmounted by Twin-Towers of a majestic height; and contains

(2) The dimensions of this Column are copied from Galignani: but he does not specify whether his measurements were taken

in English or French feet. One Paris foot is twelve English inches and four fifths.

good paintings by Philippe de Champaigne, Jouvenet, &c. together with a descent from the Cross (in sculpture) by the elder Coustou: and behind the Sanctuary, in a newly erected Chapel, is an admired Statue, by Antonio Raggi, executed at Rome.

*Panthéon.* This elegant Building, dedicated to S. Gèneviève, the Patron Saint of Paris, was erected by command of Louis XV, after the designs of Soufflot: its form is a Greek cross, three hundred and forty Paris feet in length, peristyle inclusive; and two hundred and fifty feet wide. In the centre rises a Dome nearly sixty-three feet in diameter; supported within, and adorned without, by Columns which produce a pleasing effect. The exterior height of the Dome is two hundred and eighty-two feet; and the interior height of the Nave one hundred and seventy feet. The Peristyle consists of twenty-two fluted Corinthian Columns fifty-eight feet high, Bases and Capitals inclusive; and five feet and a half in diameter; supporting a pediment one hundred and twenty feet long. Under this Church is a vast Repository for the Relics of the Great<sup>a</sup>.

*Garde-Meuble de la Couronne.* The Jewels in this Depository merit notice; especially that placed on the summit of the Crown, and distinguished by the name of The Regent.

*Hôtel Royal des Invalides.* This immense Edifice was erected by command of Louis XIV, as a retreat for old and deserving soldiers of the French army; and displays a magnificence most honourable to its founder. It accommodates seven thousand persons; and is governed by an officer of high

rank; who has a staff under his command. Skilful physicians and surgeons are attached to the institution; and the *Sœurs de la Charité* nurse the sick with the tenderest care: all the Pensioners are provided with abundant and wholesome nourishment; and likewise with pay proportioned to their rank in the army. The *Cour Royale* of this edifice, and the Dome of the new Church, are deemed masterpieces of architecture; especially the latter, which was erected according to the designs of Jules Hardouin Mansart; and (measuring from the pavement to the cross on the summit of the lantern) is reputed to be three hundred Paris feet in height<sup>b</sup>. The lead which covers it was originally gilt, by order of Louis XIV, and re-gilt by command of Napoleon. This stately Edifice is united to the old Church by means of two Circular Sacristies, and the Arch in which the High Altar stands: and the Pavement consists of inlaid marbles, which represent Lilies, the Cordon of the Order of Saint Esprit, &c. Under the Dome are six Chapels; the first of which, to the right (on entering by the great door) is dedicated to S. Augustine, and embellished with Paintings by Louis Boullogne. The next contains a Monument erected to the memory of Marshal Vauban, an hundred years after his decease. The Chapel of S. Ambrose was painted by Bon Boullogne. The Chapel of S. Gregory is said to have been originally painted by Le Brun, and re-touched by Doyen. The Chapel of S. Theresa contains the Monument of Turenne, who is represented dying in the arms of Victory: at his feet is an affrighted

(a) The Church of St. Eustace is bold and light, in point of architecture; and the Churches of S. Roch and S. Sulpice, built about the middle of the eighteenth century, are handsome.

(b) The interior height of the Dome is reputed to be one hundred and ninety feet, and its diameter sixty.

Eagle, the symbol of the Empire over which he gained repeated conquests; and in front of the Monument is a *basso-relievo*, (representing the Battle of Turckheim,) beneath which are Wisdom and Valour bewailing the death of the Hero. The last Chapel is dedicated to S. Jerome; and was painted by Bon Boullogne. Above the openings of the four Chapels at the angles, are beautiful *Bassi-relievi*; namely, S. Louis sending Missionaries to instruct the Infidels, by Sebastian Slodtz; an Angel bearing a Buckler, by Nicholas Coustou; S. Louis feeding the Poor, by Legros; an Angel holding the holy *Ampulla*, by Antoine Flamant; the Pope blessing S. Louis and his children, by Francesco Spingola; and an Angel holding in one hand a crown, and in the other a Standard, bearing the *fleurs-de-lis*, by Corneille Van-Cleve. The Ceiling of the Sanctuary, painted by Noel Coypel, represents the Mysteries of the Trinity, and the Assumption of the Virgin. The groups of Angels, forming Concerts in the Embasures of the Windows, are by Louis and Bon Boullogne. The Vault of the Nave forms four arches; in the Pendentives of which are the four Evangelists, by Charles de la Fosse; above these are the twelve Apostles, by Jouvenet; and in the upper part of the Cupola is the Apotheosis of S. Louis, by Charles de la Fosse<sup>c</sup>.

The *Hôtel des Invalides* is open to the Public every day, from ten in the morning till four in the afternoon: but its Library (which was presented to the Establishment by Napoleon) cannot be seen without permission from the Governor; who must be applied to by letter.

(c) Colonels and Lieutenant-Colonels, in this noble Establishment, have the privilege of taking their meals in their own rooms: inferior officers are served upon plate and

*Institution Royale des Sourds-Muets, Rue S. Jacques.* The benevolent idea of teaching the Deaf and Dumb to read, write, and speak, was formed by the Abbé de l'Épée; who, with a fortune of only twelve hundred livres per annum, maintained, at his own expense, forty Pupils of the above description; and thus founded one of the noblest charities in France: but all the sacrifices he was compelled to make, in order to accomplish his purpose, would at length have proved fruitless, had not his talents and virtues been renewed in the Abbé Sicard; who brought the plans of his predecessor to such perfection that he enabled the Deaf and Dumb not only to read, write, and speak, but likewise to cast accounts, and to understand turning, mosaic work, drawing, and painting, so as to get their livelihood. He also taught them French and English grammatically; geography, history, geometry, and metaphysics; and at the conclusion of every month his Pupils had a public exhibition: death, however, deprived them, in May, 1822, of their excellent Master; who was succeeded by the Abbé Perier. His number of gratuitous Pupils is fixed at ninety; but that of Boarders is unlimited. The terms for Boarders depend upon the pecuniary resources of their parents; but the common demand is nine hundred francs a year for boys, and eight hundred francs for girls.

Tickets of admission, during the public exercises, may be obtained by applying (by letter, post-paid) to the Director, at the Institution.

*Hospice de la Salpêtrière, Boulevard de l'Hôpital, près le Jardin des Plantes.* This large and well regulated Hospital, nobly endowed

porcelain at tables holding twelve persons each; and for sub-officers and privates there are three large tables. It is an interesting sight to see these veterans dine.



by Louis XIV, and enriched by private contributions, can accommodate nearly eight thousand persons ; and receives females incapable of earning their bread.

*Hôpital des Enfants-trouvés and Hospice de la Maternité, Rue de la Bourbe.* The exemplary Vincent de Paul erected, in 1640, a Hospital for Foundlings ; which was afterwards greatly assisted, both by private and public bounty ; but, nevertheless, during 1792, out of eight thousand Children received in this Asylum the moiety died before they had attained their second year : and to check the course of so dreadful a mortality, Monsieur Hombron conceived the happy idea of uniting the Mothers with their Children, and thus preserving both. Ceasing, therefore, to make a lying-in Hospital of the *Hôtel Dieu*, the French Government formed the Foundling Hospital into a double Establishment ; the one part for pregnant Women, and the other for deserted Infants.

*Observatoire, Rue d'Enfer.* This building was erected by order of Louis XIV, and has, of late years, been much improved in point of convenience, and amply furnished with astronomical instruments : it is open to Travellers every day.

*Palais de la Bourse, Rue des Filles S. Thomas.* Paris has long wanted an Exchange worthy of her extensive commerce ; and this Building, begun in 1807, and recently finished, does great honour to its Architect, Brongniard. Its form is a parallelogram of two hundred and twelve feet by one hundred and twenty-six : it is surrounded by a Peristyle of sixty-six Corinthian Columns, supporting an Entablature and an Attic, and forming a covered Gallery approached by a flight of Steps, extending the whole length of the western Front. This Gallery is adorned with *Bassi-relievi* which relate to commerce. The roof of

the Building consists of iron and copper ; and the *Salle de la Bourse* is rich in Sculpture, adorned with Monochromatic Paintings, and paved with marble.

*Greniers de Réserve, Boulevard Bourdon.* This edifice was begun in 1807, and would, if completed according to the original plan, have been capable of containing an hundred thousand quintals of corn : but political events occasioned a suspension of the work ; which was, however, resumed in 1816, though on so limited a scale that the store-houses would not, at present, contain more than one-third the quantity they were originally destined to receive.

*Abattoirs.* The Slaughter-houses constructed by the Romans to give health to the ancient Capital of the civilized world, were not more magnificent than the *Abattoirs* of *Popincourt* and *Mont-Martre* ; which, together with the *Abattoir du Roule*, are placed at the northern extremity of Paris. The *Abattoirs d'Ivry*, and *de Vaugirard*, are placed at the southern extremity. These establishments, admirable for the order and expedition with which they are cleansed and purified, though multitudes of animals are every day slaughtered and skinned there, contain a considerable number of Courts, Sheep-pens, Stalls for Oxen, Tanks, Store-houses for fodder, commodious Slaughter-houses, buildings provided with every requisite for melting tallow, and spacious Attics, where hides and tallow are deposited.

The *Abattoir* of *Mont-Martre* is three hundred and eighty-nine yards in length, by one hundred and forty in breadth. The *Abattoir* of *Popincourt* likewise is very extensive : the others are smaller ; but equally commodious. Travellers who apply for a Guide at the Porter's Lodge, may visit any one of the *Abattoirs* ; and whoever

does this, must regret that similar establishments are not general throughout the World.

*Halle au Blé, Rue de Viarmes.* The Cupola of this Market, built in 1782, by Molinos and Legrand, was three hundred and seventy-seven Paris feet in circumference, and one hundred feet in height: it consisted of wood, placed in a hemispheric form, and apparently so slight, that it was impossible to contemplate this extraordinary piece of architecture without wondering how it held together. After standing twenty-two years, it fell a prey to fire; and to prevent the recurrence of such an accident, was rebuilt with ribs of iron covered by sheet-copper. The diameter of this Cupola is only thirteen feet less than that of the Pantheon at Rome.

*Halle aux Vins, Quai S. Bernard.* The ancient emporium for wines having fallen to decay, Napoleon ordered the first stone of the present building to be laid on the 15th of August, 1813. This immense Market is divided into five streets; one being called *Rue de Champagne*; another, *Rue de Bourgogne*; another, *Rue de Bordeaux*; another, *Rue de Languedoc*; and another, *Rue de la Côte d'Or*. The Wine-Cellars are vaulted with hewn stone, and capable of containing four hundred thousand casks; the brandy-cellars are vaulted with a new kind of hollow brick, about six inches in length. The various edifices belonging to the Market are all simple and elegant; and the whole displays a magnificence worthy of its Projector.

*Marché à la Volaille, et au Gibier.* Nothing can be more elegant of its kind than this Market, which receives supplies of Poultry, Game,

&c. on Mondays, Wednesdays, and Saturdays.

Of the fifteen Bridges which are seen at Paris, the *Pont-Neuf*, erected by Henry IV, is the longest<sup>d</sup>; the *Pont de Louis XVI*, the boldest with respect to design; and the *Pont des Arts*, and the *Pont du Jardin des Plantes*, the most remarkable on account of their lightness, elegance, and arches of Iron. The *Pont des Invalides* also merits notice, on account of its cornice, imitated from that which adorned a temple, supposed to have been dedicated to Mars the Avenger, in the Forum of Nerva, at Rome.

*Fontaine de l'Esplanade du Boulevard de Bondi.* The composition of this Fountain is simple; the execution good; and the effect produced by the water, falling in sheets from basin to basin, particularly pleasing.

*Fontaine des Innocens.* This fountain was erected in 1551, according to the designs of Lescot and Goujon; and afterwards removed from its original situation, added to, and placed in the centre of the *Marché des Innocens*, where it now stands.

*Fontaine de Grenelle.* This Work, executed by Bouchardon, and erected in 1739, is admired with respect to the sculpture and architecture; but so sparingly provided with water as to destroy the effect of the Fountain; which is embellished with statues representing the City of Paris, the Seine, and the Marne.

*Fontaine de la Bastille.* The colossal Fountain which Napoleon meant to have erected on the site of the Bastille, remains, like too many of his works, unfinished. According to his plan, a semi-circular arch, thrown over the Canal of S. Martin, was to have been

(d) The Statue of Henry IV, which has recently been re-erected on one side of the *Pont-Neuf*, spoils the effect of the bridge. Napoleon meant to have raised, on the spot now

occupied by this Statue, an Obelisk of granite above two hundred feet in height; and such an ornament, so placed, would have been beautiful.

surmounted by a Bronze Elephant, more than seventy-two feet high, including a Tower on the back of the Animal; whose Proboscis was to have dispensed the water. A full-sized plaster model of the Elephant, together with models of twenty-four *Bassi-rilievi* intended to adorn the pedestal, may be seen in a shed near the site of the Bastille, by a personal application at the *Direction des Travaux des Monumens Publics*, No. 29, *Rue de l'Université*.

*Fontaine Egyptienne, Rue de Sèvres.* This beautiful Fountain was constructed in 1806. It exhibits the Gate of a Temple, the opening of which forms a niche for a statue of the Egyptian Antinous, holding in each hand a vase whence water descends into a circular Basin, and then issues from the mouth of a bronze Sphinx. An entablature, which crowns the Edifice, displays an eagle.

A colossal equestrian Statue of bronze, representing Louis XIV, in the costume of a Roman Emperor, has been recently erected in the Place des Victoires.

*Cimetières et Catacombes.* Paris presents no Burial-grounds adorned with funereal monuments; the cause of which seems to have been, that the possessors of riches and honours were entombed within the walls of consecrated edifices, while the mortal remains of the poor were thrown into the vast and common grave of the respective cemeteries; and even grudged a little earth as a covering. These receptacles of corruption, by constantly evaporating putrid air, produced epidemic maladies; and thus punished the Living for their want of piety toward the Dead: in 1773, therefore, the Parliament of Paris ordered the *Cimetière des Innocens*, the largest and most noxious of these receptacles to be closed: and soon after, all the cemeteries within the City were closed likewise;

though pride and interest still produced burials in the churches. The relics of the poor, however, were transported, without scruple, from the ancient cemeteries into vast and profound stone-quarries outside of the City: and, during the Revolution, even the asylum of a church did not preserve human bones from sacrilege; those which belonged to the prince and the peasant finding, in the stone-quarries, a common grave. During 1804, the French Government empowered the friends of the Deceased to erect monuments to their memory in the cemeteries; a circumstance which quickly changed the aspect of these chambers of death. The handsomest, and by much the most interesting cemetery in the environs of Paris, is that of *Père Lachaise*; where lie united Jews, Infidels, Roman Catholics, and Protestants, forming one common dust. Near the entrance of this Cemetery, on the right, is the Tomb of Abelard and Heloise, which once adorned the *Musée des Monumens Français*: and here likewise are the Tombs of Molière, Lafontaine, Delille, Madame Cottin, the Abbé Sicard, Marshal Massena, Marshal Lefebvre, &c.

Near the *Barrière d'Enfer*, under a spot called *La Tombe Isoire*, is a Funereal Receptacle of another description. Nothing above ground announces this abode of melancholy, which lies amidst vast stone quarries, and is denominated *The Catacombs*, from the resemblance it bears to burial places so called at Rome and Naples. Since the year 1786, this spot has been the receptacle for all the human bones which, during several ages, were accumulating in the cemeteries and suppressed churches of Paris. A dark Staircase, just wide enough for one person, and penetrating ninety feet under ground, leads to the principal gallery; on the right and left of which, are

Vaults of great extent: and that strangers may not lose themselves in this labyrinth, a black line is traced on the roof, through the whole course they are to pursue. Rocks jutting out, here and there, relieve the too great uniformity of this gallery; which leads to another, containing a model of Port Mahon, made by an old soldier who worked in the quarries, and was, at length, crushed to death by an enormous stone, which fell upon him while he was forming a staircase. Picturesque and terrific rocks next meet the eye, and lead to a Vestibule; at the end of which is a black door; the entrance to a gallery where millions of human bones are placed in straight lines between the pillars which support the ponderous roof of the cavern. This gallery leads to several Apartments lined with bones, variously arranged; and containing numerous Inscriptions: and above half a mile from the entrance to these Catacombs, is a portal through which visitors are conducted back to the upper world<sup>e</sup>.

The environs of Paris contain a variety of objects that merit notice, the most prominent of which are the following.

*S. Cloud.* The furniture of this Royal Château, situated about two leagues from Paris, on the road to Versailles, is splendid and elegant. The Ceilings display fine paintings, by Mignard; and some of the Apartments are adorned with Gobelins, and Beauvais Tapestry, and magnificent Porcelain Vases from the manufactory at Sèvres. The Park of S. Cloud particularly merits notice on the three Sundays of September when a Fête is held there: and during these days the Cascades and Grand Jet d'eau play from three o'clock till five<sup>f</sup>.

(e) Wax-lights for the Catacombs may be purchased at No. 90, Rue d'Enfer. Strangers are accompanied by a Guide.

(f) S. Cloud will always be remarkable

*Sèvres.* This village, which is very near S. Cloud, contains the celebrated Manufacture of Porcelain, long considered as the most beautiful in Europe; together with a collection of Ancient Pottery, Delft Ware, &c. &c. The Show-rooms of the Sèvres Manufactory are open to the Public every day.

*Versailles.* This is a fine Episcopal Town, four leagues distant from Paris, and contains about twenty-eight thousand inhabitants: its *Royal Château* was despoiled and deserted, during the Revolutionary Government; but is now repaired. Its Ceilings merit notice; its Chapel, the last work of Jules Hardouin Mansart, contains, in the Vestibule, a fine *basso-relievo*, by Pujet, representing Alexander and Diogenes. The *Salon d'Hercule* is ornamented with two paintings, by Paolo Veronese; the *Great Gallery* is one of the most magnificent apartments in Europe; the *Orangerie* contains a tree called "*Le grand Bourbon*," which is more than four hundred years old; the *Water-works* are celebrated; and the *Bains d'Apollon* contain some good Sculpture, by Girardon. The *Châteaux* of *Grand Trianon* and *Petit Trianon*, (both in the Park,) are objects of curiosity; and the public Library of the town deserves attention.

Persons who visit Paris, at the present period, will find that although it has gained much, since the Revolution of 1799, in point of wealth, convenience, and external grandeur, it has lost much, with respect to society; there being so great a difference in political opinions among the Parisians, maintained, by each party, with such firmness, that social intercourse is almost destroyed: indeed, the very character of the People seems

in the annals of France for the bloodless Revolution of the 18th Brumaire, (November 10th, 1799,) which placed Napoleon at the head of the French Government.

changed; for that constant *gaieté de cœur* by which they were once distinguished, has given place to thoughtfulness, gravity, and reserve. They have, however, paid England the compliment of adopting her taste, with respect to laying out gardens, shrubberies, &c. they have likewise profited by her agricultural knowledge; and also adopted many of her modes of life.

Paris, like other parts of France, has been cleared within the last twenty-five years, of that multitude of importunate Mendicants who, in former times, filled her streets; and, if we may judge by

appearances, but few individuals of the French Nation have need, at present, to depend on alms for their support. An universal spirit of industry seems to pervade the lower orders of society, not only in the Metropolis, but throughout France; and pleasure, even among the upper ranks of Parisians, is no longer the sole occupation of life.

It would be uncandid not to add to the foregoing remarks with respect to Paris, that this Town furnishes more conveniences for Travellers than any other in Europe.

## CHAPTER II.

### SWITZERLAND, THE SIMPLON,

Journey to Fontainebleau—State of the Road from Paris thither—Royal Château at Fontainebleau—Sens—Joigny—Auxerre—State of the Road between the last named Town and Fontainebleau—S. Bris—Grottoes of Arcy—State of the Road between Vernonnet and Lucy-le-Bois—Rouvray—Pont-de-Pany—Dijon—Description of that City—Genlis—Auxonne—Dole—Poligny—Military Road over the Jura-Alps—Magnificent view on descending to Gex—Geneva—Description of that City—Lake of Geneva—Voltaire's Villa at Ferney—Excursion to Chamouni and the Mont-Blanc—Description of the Military Road from Geneva, and over the Simplon, to Domo-d'Ossola—Lago Maggiore—Borromean Islands—Colossal Statue of S. Carlo Borromeo—Description of the Road from Sesto-Calende to Milan—Triumphal Arch intended as a termination to the Simplon-road—Milan—Description of that City—Monza—Lodi—Piacenza—Description of that City—Reggio—Modena—Description of that City—Castel-Franco—Bologna—Description of that City and its Environs—State of the Road between Bologna and Florence—Volcano near Pietramala—Country round Florence—Approach to that City.

From the latter end of May till the commencement of October, the following Route, through Dijon, is usually taken, by persons who, on leaving Paris, wish to see the Military Road, made by order of Napoleon, over the Jura-Alps, and the Simplon, to Milan<sup>g</sup>.

Beyond Paris this Road crosses the Orge by a fine Bridge; passes through the Village of Essonne seated on the Juine, with the

Seine not far distant; traverses the Ecolle at Ponthierry; passes through the Village of Chailly; and then enters the extensive Forest of Fontainebleau; than which nothing can be more picturesque, nor, in some parts, more gloomily magnificent. On each side of the road are lofty grey rocks, clothed, even to their summits, with beeches, and other deciduous trees; and the richness of their foliage, contrasted

(g) Between Auxonne and Poligny the road is, generally speaking, bad after a continuance of wet weather; though from the latter end of May till October, it usually is

one of the best roads in France. None of the roads in France, however, are to be compared in excellence with those of Switzerland and Italy.

with the rude and barren appearance of the huge and shapeless masses of stone in which they vegetate, exhibits one of the most extraordinary scenes imaginable. About the centre of this singular Forest stands the Town of Fontainebleau; where the *Hôtel de la Ville de Lyon* is a comfortable, and not an extravagant Inn, a circumstance worth recollecting at a Place famed for the rapacity of its innkeepers<sup>h</sup>. The road, from Paris to Fontainebleau, is paved, and well kept; and the *Royal Château* in the last mentioned town merits notice; as it contains magnificent Apartments beautifully Painted in Arabesque; splendid Furniture; fine specimens of Sèvres Porcelain; and some few good Easel Pictures; among which is the blessed Virgin and Infant Saviour, S. John, and Elizabeth, by Raphael. The Gallery contains a Bust of Henry IV, said to be the best likeness extant of that great Prince; and in the same apartment are busts of Francis I, Sully, Washington, and the celebrated Duke of Marlborough. In this Château likewise is a Small Mahogany Table on which Napoleon signed his Abdication; and still bearing marks of a pen-knife it was his custom, while thinking deeply, to strike into the desk, or table he wrote upon.

Fontainebleau is supposed to contain nine thousand inhabitants. Beyond this town the road displays scenery not unlike parts of the Pyrenees, as far as Fossard; thence proceeding, by the side of the Yonne, to Villeneuve-la-Guiard<sup>i</sup>, Pont-sur-Yonne, and Sens; between the two last of which places the country is rich in vineyards.

Sens, once the Capital of the Sennones, and called by Cæsar

*Agendicum*, contains eleven thousand inhabitants; is seated at the confluence of the Yonne and the Vanne, and encircled by handsome Promenades, and ancient Walls, which deserve notice. Its Cathedral is adorned with fine Painted Glass; namely, two Roses, the one representing Heaven, the other Purgatory; (these are placed above the two side doors of the Church;) and the windows in the Chapels of S. Eutropius, and N. D. de Loretto, which were executed by J. Cousin. The Chapel of S. Savinien contains an excellent representation, in stucco, of a Curtain; and in the centre of the Choir is a Monument, by Coustou, erected to the memory of the parents of the present King of France, and embellished with Statues of Religion, Immortality, Conjugal Love, and Time; whose mantle covers the Dauphin's Urn, and seems ready to envelop that of the Dauphiness; she being alive when this monument was begun. The cypress wreaths are remarkably well executed; and the statues of Time and Religion are admired, especially the latter; but the shape of the monument wants elegance<sup>k</sup>.

On quitting Sens the road crosses the Vanne; and traverses a valley watered by the Yonne; the graceful sinuosities of which river, combined with the vineyards on its banks, greatly embellish this part of France. After passing through an avenue of lofty poplars to Villeneuve-sur-Yonne<sup>l</sup>, (a pretty Town containing a large, and judging from the outside, a handsome Church,) it proceeds to Villevalier; and thence, through a bold and picturesque country, to Joigny<sup>m</sup>, anciently *Joviniacum*; built on each side of the Yonne, and

(h) The Grand Hôtel Britannique, at Fontainebleau, is well spoken of.

(i) A good Inn here; The Hôtel de la Souche.

(k) The best Hotel here is L' Ecu. The Hôtel de France, formerly La Bouticille, was

some years since a comfortable Inn; but is not so at present.

(l) The Hôtel de la Poste, at Villeneuve-sur-Yonne, appears to be a good inn.

(m) A good Inn here; The Hôtel des cinq Mineurs.



joined together by a handsome Bridge; the circumstance, perhaps, from which it may derive its modern name". The Château here, erected by Cardinal de Gondi, commands an extensive view; and the adjoining Church of S. Jean contains a curious Sarcophagus; on the cover of which is a recumbent figure, apparently designed to represent our Saviour; while, surrounding three parts of the Sarcophagus, are statues which, owing to their situation, appear gigantic.

From Joigny the road proceeds through Bassou to Auxerre<sup>o</sup>, the ancient *Autissiodorum*, which is seated on the left bank of the Yonne, and contains twelve thousand inhabitants: it stands, like all the large towns in this part of France, amidst wide-stretching vineyards; and but for the extreme ugliness of Gallic architecture, when uncorrected by Italian taste, might be called a handsome City. Its public edifices were considerably injured during the Revolution; its Cathedral, however, merits notice, and contains fine Painted Glass. The Gothic Churches of S. Pierre, and S. Germain, likewise deserve attention; as do the Quai-Condé, the Quai-Bourbon, and the Promenades<sup>p</sup>.

The road between Fontainebleau and Auxerre is paved in some places, well kept throughout, and peculiarly exempt from steep hills: but, between Auxerre and S. Bris, it becomes hilly, and continues so for several leagues. Beyond S.

Bris is Vermanton<sup>q</sup>; two leagues south of which, are the celebrated *Grottoes of Arcy*; and either from Vermanton, or the next Post, (Lucy-le-Bois,) it is practicable to visit these Grottoes; which contain fine Stalactites; but cannot be seen to advantage without the aid of torches; and are, during winter, full of water, and at all times damp<sup>r</sup>. Vermanton is seated on the right bank of the Cure; and from this Town to about one league beyond Lucy-le-Bois<sup>s</sup>, the road, unless very often repaired, becomes bad after heavy rain. A New Branch, from Lucy-le-Bois to Avallon, has, however, been lately added to the road; and, though longer, it should always be preferred to the old route; because it is harder, and smoother. Having passed Avallon<sup>t</sup>, which is pleasantly situated on the banks of the Cousin, and contains about five thousand five hundred inhabitants, the road lies through an uninteresting country to Rouvray<sup>u</sup>; thence proceeding, by the side of the Cousin, and then crossing the Serein, on the way to Maison-neuve<sup>v</sup>, and Vitteaux on the Brenne<sup>w</sup>, which contains two thousand inhabitants: from Vitteaux it traverses a hilly country, embellished with vineyards, to La Chaleur, called "*Mal nommée*," from being a very cold Place; hence it proceeds to Pont-de-Pany, without displaying any object worth attention, except a Château, once magnificent, but now reduced to ruins: and beyond this Château is pretty Alpine scenery, which

(n) Three great roads meet at Joigny, (one of which is the direct road to the Simplon,) another cause perhaps of its modern name.

(o) Here are good inns, *Le Leopard*, and *L'Hôtel de Beaune*; the former is particularly comfortable; the latter very good.

(p) The vineyards of Tonnerre and Auxerre are celebrated for the quality of their fruit: they contain about seventy-two thousand acres, which produce annually, upon an average, one million eight hundred thousand bottles of wine. This wine however is inferior to that of Chablis.

(q) *L'Hôtel de S. Nicholas* here is a tolerably good inn; and there are others.

(r) A carriage may be hired of the post-master at Vermanton, to convey Travellers to the Grottoes and back again; for six or eight francs; according to the number of persons conveyed.

(s) Lucy-le-Bois contains no inn except the *Post-house*, which is very uncomfortable.

(t) Two inns, *Le Lion d'Or*, and *La Ville de Dijon*.

(u) Inn, *L'Hôtel de la Poste*, and remarkably good.

(v) Inn, *La Poste*, and tolerably good.

(w) Inn, *La Poste*, and good.

continues the whole way to the Post-house<sup>x</sup> at Pont-de-Pany, a Bridge thrown over the Ouche, near the head of the Canal of Burgundy. Hence the road proceeds for a short distance between rocks and mountains; and then traverses a fine country to Dijon. This City, anciently *Dibio*, the Capital of Burgundy, and supposed to contain about twenty-two thousand inhabitants, is well situated between the rivers Ouche and Suzon; but suffered so much from the late Revolutions that few of its public edifices escaped injury; except the spires of S. Benigne, and S. Jean, the former of which, three hundred and seventy-five Paris feet in height, is called the finest piece of architecture of its kind in Europe. The latter does not measure quite three hundred Paris feet. Since the restoration of the House of Bourbon, Dijon has been repaired and improved: its Museum contains a fine Picture of the Holy Family, in which the Mother of the blessed Virgin is introduced; a fine Picture of the Magdalene at the foot of the Cross; and several works of the modern French School, which outstep nature, and are, consequently, unpleasing. The Promenade du Cours merits notice; and on that Gate of the Town which leads to Pont de-Pany is a Plaster Car of Victory, erected in honour of the Bourbons; but crumbling fast away. Commerce appears to flourish at Dijon; and wines, and eatables, are particularly good here: but the climate, to persons who suffer from a cold and cutting wind, is ungenial<sup>y</sup>.

Soon after quitting this city, the road displays a view of the Jura-

(x) The Post-house at Pont-de-Pany is a tolerably good inn.

(y) Here are several inns: the *Hôtel du Parc* is a very good one. The *Hôtel de la Cloche* is likewise recommended.

(z) Best inn, *L'Hôtel du Côte d'Or*.

(a) Inns, *L'Hôtel du grand Cerf*, and very good, *L'Hôtel de Mont-Jura*.

Mountains; and on entering the next Town, Genlis, passes, on the right, a Château belonging to the Family of the Comtesse de Genlis, so much distinguished in the literary world by her writings for the use of young persons. Genlis is a pretty Village adorned with neat houses, and a handsome Bridge thrown over the Norge<sup>z</sup>. Hence the road proceeds to Auxonne, which contains five thousand inhabitants; and where a new stone Bridge is now building<sup>a</sup>. A battle was fought in this neighbourhood, between Napoleon's troops and the Allies; and bones of men and horses were not long since sufficiently discoverable to mark the field of action.

The road is hilly to the next Post, Dole: that Town, built on the Doubs, was once strong; but Louis XIV, demolished its fortifications: its College, one of the finest in France, its Promenade, called Le Cours, and the Canal of the Rhine, merit observation: and near Dole are remains of the Ancient Roman Road which extended from Lyon to the banks of the Rhine<sup>b</sup>. On quitting Dole, the road passes over a fine stone Bridge, recently erected; and after crossing the rivers Doubs, Clause, Louve, and Cuisance, and traversing a long and beautiful avenue of poplars terminated, each way, by a bridge, arrives at Mont-sous-Vaudrey;<sup>c</sup> thence descending, not rapidly but almost constantly, to Poligny, amidst corn fields and vineyards.

Poligny is situated at the extremity of an extensive plain near the source of the Glantine, and at the base of the Jura: it contains between five and six thousand inhabitants<sup>d</sup>. The road constructed,

(b) Best Inn at Dole, *L'Hôtel de la Ville de Paris*.

(c) Mont-sous-Vaudrey is celebrated for delicious white wine, called *Vin d'Arbois*.

(d) Here are two inns, *L'Hôtel de Genève*, and *L'Hôtel du grand Cerf*; the former is the best.



by order of Napoleon, over the Jura-Mountains to Geneva, commences immediately beyond Poligny; and presents nothing likely to alarm Travellers, so far as Morez; but between that Town and Les Rousses it would be rendered much pleasanter, and indeed much safer, by the addition of parapet walls.

The base of the Jura is covered near Poligny with thorns, briars, gooseberry bushes, beech-trees, and enormous rocks of granite. The commencement of the ascent exhibits bold and beautiful Alpine scenery, together with a magnificent view of the vast and fertile plains of France: while not far distant from Poligny are picturesque Ruins of a spacious Convent, seated amidst rich vineyards, and encircled by luxuriant woods. Having reached the summit of the first ascent, and passed Boreau, where the rocks are strikingly fine, the road traverses a comparatively tame country to Champagnole; a Town of considerable size, situated on the right bank of the Ain<sup>e</sup>. Much of this Town appears recently built; as do the greater part of all the towns, villages, and pretty detached cottages, on the Jura-Mountains<sup>f</sup>. At Champagnole the road crosses the Ain; thence proceeding through a country adorned with rich pasturage, cottages, villages, and woods, to a magnificent Gallery, cut through the side of lofty rocks clothed with firs to their summits: opposite to this Gallery rise woods and mountains still more elevated; and in a deep dell runs a torrent whose waters, at the Bridge of Dombief, form a beautiful Cascade. Continuing to pass

(e) Here are two small inns, *The Hôtel de Genève*, and *The Hôtel de Lyon*; at either of which Travellers might breakfast or dine; but both would be comfortless sleeping places.

(f) Champagnole, and its Manufactory for spinning iron, were consumed by fire in 1798, and shortly after rebuilt.

(g) Maison-neuve contains an Inn where

through wild and sublime scenery, the road reaches a romantic Village, called Maison-neuve<sup>g</sup>; beyond which, to the left, among woods of peculiarly beautiful firs, are rocks worth notice, on account of their whimsical shape. Farther on is another village, and a fine grazing country bounded by woods, which extends to the Pont-de-Leme, and S. Laurent<sup>h</sup>. The road from Champagnole hither is excellent; and, generally speaking, a gradual ascent: and the winter snow no sooner begins to disappear, in this country, than the hedges and pasturages are adorned with such a variety and profusion of beautiful flowers as no other part of the Alps can boast.

Quitting S. Laurent the road recrosses the Leine; and proceeds amidst cottages and pasturages to a Gallery cut through woods of beech and fir, and terminated by a plain. Hence is a descent of five miles to Morez, a considerable Town, seated on the river Bienne, and close to a brawling torrent, called Le Bief de la Chaille, in a valley so narrow as merely to admit two rows of houses and the street which divides them; while the surrounding mountains rise almost perpendicularly, like walls of a stupendous height, and give Morez the appearance of being entombed in the lowest dell of the Alps. It contains some good houses, together with twelve hundred inhabitants<sup>i</sup>.

Hence the road proceeds to Les Rousses, by a steep ascent parallel with a noisy torrent, and between immense rocks, above which tower the Mountains of Rezoux, and the Dôle<sup>k</sup>, resplendent with snow; while the near prospect presents

Travellers might breakfast or dine; but it is not a sleeping place.

(h) Inn, *La Poste*, and very comfortable.

(i) Inn, *La Poste*, and very comfortable.

(k) The Dôle rises 3948 Paris feet above the level of the Lake of Geneva; and is one of the loftiest summits of the Jura-Alps.

Alpine trees, shrubs and flowers. This road, for some miles beyond Morez, is too narrow to be perfectly safe, either in the dark, or after heavy rain. Les Rousses contains the frontier Custom-house of France; where, however, on quitting that kingdom, Travellers meet with no detention. From Les Rousses the road traverses several vallies to La Vattay; thence proceeding to Gex<sup>1</sup>, through a magnificent Gallery, which passes under an Arch hewn out of a granite rock; and has, for near a mile, an Upper Gallery, made to catch the earth and stones which are continually falling from the more elevated parts of the Alp. On the descent stands the *Fontaine Napoleon*, bearing an inscription almost obliterated.

This side of the Jura is embellished with luxuriant pasturages, neat cottages, and fine woods of beech and fir, which clothe its summits: but what particularly arrests the attention of Travellers, on descending toward Gex, is a prospect, abruptly presented to their view, of the Pays de Vaud, the Lake of Geneva, and the stupendous Glaciers which surround it.

Having passed Gex, and the villa once belonging to Voltaire at Ferney, the road enters Geneva; crossing, in that City, two Bridges whose arches are bathed with the waters of the Lake, which, under the appellation of the Rhone, continue their course through France to the Gulph of Lyons.

Geneva, said to contain near thirty thousand inhabitants, and anciently a strong town belonging to the Allobroges, is delightfully situated on the immense Lake

which bears its name; and divided into unequal parts by the Rhone. It possesses fewer public buildings worth notice than almost any other large city of Europe: but this deficiency is counterbalanced by the fine views from its Ramparts, and the peculiar richness and beauty of its environs; which boast a considerable number of handsome Villas, and a great variety of delightful walks, rides, and drives. The Public Library, open every Tuesday morning, from one o'clock till three, merits notice; as it contains rare and curious Books, together with an ancient Roman Shield of Silver, adorned with *bassi-rilievi*, and found in the bed of the Arve, during the year 1721<sup>m</sup>. The Hydraulic Machine which supplies the fountains of the Town with water, likewise merits notice<sup>n</sup>.

The *Leman*, or Lake of Geneva, anciently called *Lemanus*, is computed to be about nineteen leagues in length, and between three and four in breadth at the widest part, near Rolle: it abounds with fine fish; and its banks are said to be visited by forty-nine kinds of birds. The object generally thought best worth notice in the immediate vicinity of Geneva is Voltaire's Villa at Ferney; which house, since the death of its first owner, has had many masters; but they have all deemed it sacrilege to change any thing; and consequently the furniture remains the same as when he died. In the Hall is a large Picture composed by Voltaire himself, and executed by a wretched artist whom he met with at Ferney. In the fore-ground stands this celebrated Poet, holding the *Henriade*; which he is

(l) Best inn, *Les Balances*.

(m) The Library belonging to Paschoud, à la grande Rue, No. 205, where most of the European newspapers may be found, contains a large collection of books.

(n) The best Hotels in the city of Geneva are *Les Balances*, and *L'Ecu de Genève*: at the

latter of which, the dinners are well served, the beds good, and the charges moderate: but the smells in this house render it unpleasant.

The *Hôtel d'Angleterre*, at Secheron, about a quarter of a league from Geneva, is one of the most comfortable inns on the continent.

presenting to Apollo: in the background is the temple of memory, toward which flies Fame, at the same time pointing to the Henriade. The Muses and Graces are surrounding Voltaire, and seem in the act of carrying his Bust to the temple of memory: the heroes and heroines of the Henriade are standing astonished at his wonderful talents: the authors who wrote against him are falling into the infernal regions; while Envy and her progeny are expiring at his feet. The family of Calas likewise is exhibited in this picture. The hall leads to a Saloon, ornamented with a Bust of Voltaire, and a Design, in China, for the tomb of a lady supposed to have died in child-birth, but who was, in fact, buried alive: it represents the lady and her child bursting through the tomb; which is broken by the artist in so natural a manner, that one feels ready to exclaim; "What a pity it is that this beautiful monument has met with an accident." In Voltaire's Bed-room are Portraits of his Friends, and the Vase wherein his heart was placed before its removal to Paris. This Monument is of black marble; plain, but neat; and immediately under that place which contained the heart, is written; "*Mon esprit est partout, et mon cœur est ici.*" Over the Vase is written; "*Mes manes sont consolés puisque mon cœur est au milieu de vous :*" allusive (it is to be presumed) to the surrounding portraits of Frederic the Great of Prussia, Le Kain, (the French Roscius,) Catherine II, of Russia, and Madame de Chastelet. This room also contains Portraits of Voltaire, Milton, Newton, and other distinguished Characters.

(o) A Swiss cabriolet, called a *char-d-banc*, is a convenient carriage for this excursion; because it can go the whole way to Chamouni; which, a coach, or post-chaise, cannot: but a carriage of the latter descrip-

Persons desirous of seeing the celebrated Valley of Chamouni, together with as much of Mont-Blanc as is practicable during the early part of Summer, should hire, at Geneva, for three days, an open four-wheel carriage<sup>o</sup>, with four horses, setting out, on the first morning, at five o'clock, for St. Martin, a drive of seven hours and a half<sup>p</sup>. The road to Chamouni, almost immediately beyond Geneva, enters Savoy; and is smooth and good. The ascents and descents are gradual; the country abounds with corn, vineyards, and fruit-trees; rosemary and barberry-bushes growing in and near the hedges; and beeches mixed with firs crowning the heights. At the distance of half a league from Geneva the road passes through Chêne; and about one league further on presents a view of the Salève, the Château of Mournex, and the hill and Château of Esery: it then crosses the Menoge, a river which rises at the base of the Voirons; traverses the villages of Nangy and Contamine, and passes near the towering ruins of the Castle of Fossigny. Travellers usually stop to bait their horses and take refreshment at Bonneville; the next village, or more properly speaking, the first Town on this route, containing a considerable number of houses, and two Inns; either of which can furnish a good breakfast and delicious honey. Beyond Bonneville the road crosses the Arve on a stone Bridge five hundred feet long; passing through the small Town of Cluse, and then traversing the delightful Valley of Maglan, rich in corn, vineyards, and fruit-trees, enamelled with flowers, and encircled by enormous and fantastically

tion is much less fatiguing than a *char-d-banc*.

(p) The gates of Geneva are not opened till a short time before sun-rise; and they are shut at ten o'clock in the evening.

shaped Alps, crowned with woods of beech and fir, and exhibiting wild and picturesque scenery. The Alps gradually increase in magnitude as the road advances; while the glens gradually become narrower. About three-quarters of a league beyond Maglan, on the left, is a fine Cascade, called Nant d'Arpenas, falling from a height of eight hundred feet; and shortly after passing this spot, the road presents a view of Mont-Blanc; which continues to exhibit its awful and stupendous beauties, the whole way to Chamouni. Leaving on the right the town of Sallenche, seated near a noisy torrent at the base of cultivated mountains, above whose lofty summits rise pyramids of eternal snow, Travellers usually drive to S. Martin; which is furnished with a good Inn, *The Hôtel de Mont-Blanc*, containing a considerable number of beds, and commanding a particularly fine view of that part of the Mountain denominated the *Dôme du Gouté*. This Inn likewise contains a small Cabinet of Natural History for sale.

From S. Martin, or the opposite Town of Sallenche, to Chamouni, is a journey of between six and seven hours; which can only be accomplished by walking; by riding on a mule, or by going in a *char-à-banc*. Travellers, therefore, deposit their Geneva carriage and horses at S. Martin; sleeping there; and usually proceeding next day, at a very early hour, to Chamouni.

The hire of a *char-à-banc* is about eighteen francs per day: the hire of a mule about seven francs; and the fee to each Guide six francs. The Guides, both at S. Martin, and at Chamouni, are civil, intelligent, and careful; but, nevertheless, their wish to gain money makes them sometimes persuade Travellers to be adventurous.

Not far beyond S. Martin the road crosses the Nant Sauvage; a dangerous torrent when swoln with rain: generally speaking, however, the road, though rough, is safe: but the aspect of the country between S. Martin and Servoz, particular spots excepted, is wild and gloomy; though here, and indeed throughout this whole excursion, the innumerable flowers, intermingled with barberry and rosemary-bushes, give life to the scene. On approaching the village of Chède the road crosses another delicious plain, and passes through several hamlets, which, in times of civil discord, afforded shelter to the ancient Romans. The magnificent Cascade of Chède is about a quarter of a league from that Village: and the Lake of Chède, situated near the road, though small is pretty; and serves to reflect on its bosom the majestic summits of Mont-Blanc; which is easily distinguished from its neighbours by being the only triple-headed monster among them.

On approaching the beautiful valley of Servoz, it is impossible to contemplate without awe the ruins of an Alp, which, in its fall, menaced this luxuriant spot with destruction; insomuch that the inhabitants fled precipitately; though not quick enough to prevent some of their children from being crushed to death: and the dust produced by rocks thrown violently against each other, led persons at first to imagine that this terrific crash of nature proceeded from the eruption of a volcano. Travellers usually breakfast at Servoz; a small Village, containing one solitary Inn, somewhat like a hedge alehouse of England; but where good honey and eggs may be procured, and likewise good coffee. Beyond this village the road crosses a stream called the Servoz; and then, after passing the Arve on a picturesque

Bridge, exhibits, to the right, ruins of the Château de S. Michel; and, to the left, an Abyss, where, empaled between rocks of the most sombre hue, interspersed with fir-trees, flows the Arve; forming a scene sublime even to horror. After ascending some way by the side of this Ravine, the road at length enters the far-famed Valley of Chamouni; passing the Glaciers of Taconay, and Bossons; and presenting a distant view of the Glacier of Bois; then traversing the torrent of Nagin, the hamlet of Ouches, the torrents of Gria, Taconay, and Bossons, and likewise the Arve, previous to reaching Chamouni.

This town owes its existence to a Convent of Benedictines, founded in 1099, by a Count of Geneva: but the Valley in which it stands might probably have been unknown at the present period, if two English Gentlemen, Messrs. Windham and Pocock, had not, in the year 1741, discovered it; and given to modern Europe details respecting a place which even the natives of Geneva, though only eighteen leagues distant, had never heard of. It is situated three thousand one hundred and seventy-four feet above the level of the Mediterranean sea; and contains tolerably good inns<sup>q</sup>.

The verdant clothing of the singular Valley of Chamouni is beautifully contrasted with cloud-capped mountains silvered by eternal snow; gloomy forests, chiefly composed of firs; cottages and hamlets scattered here and there; brawling torrents; and rocks of porphyry and granite, interspersed with glaciers of a dazzling whiteness; whence rise sea-green pyramids of ice which, when illuminated either by the sun or moon, exhibit a prospect unique and wonderful: but, nevertheless, so much has been said in praise of this Valley, that Tra-

vellers are sometimes disappointed on seeing it.

The Botanist and Mineralogist may find ample amusement at Chamouni: and here, as at S. Martin, there is, for sale, a Cabinet of Natural History; containing Minerals of Mont-Blanc and S. Gothard, Seals, Necklaces, &c., made of the crystal of Mont-Blanc; together with Insects and Plants indigenous to the higher Alps. The honey of Chamouni is excellent.

Every part of the Valley presents a view of Mont-Blanc: this gigantic Alp, primeval with a world whose several changes it has quietly witnessed, is said by Mons. de Luc to be fifteen thousand three hundred and three English feet, and by Mons. de Saussure seventeen thousand seven hundred Paris feet, above the level of the Mediterranean sea; and the crust of snow, on its sides and summit, is supposed to exceed four hundred feet in depth. The first persons who reached the top of this stupendous Mountain, appear to have been Jacques Blamat of Chamouni, and Doctor Paccard: they went in the year 1786; and were followed, in 1787, by Mons. de Saussure, and an English Gentleman. During the early part of Summer, it is almost impossible for any person to tread in their steps; or even to reach the *Montanvert*; which leads to the *Mer de Glace*; the path, at this season, being usually clogged with snow, and at the same time threatened by avalanches: but persons who ascend the *Chapeau*, a giddy eminence opposite to Montanvert, can see the *Mer de Glace*, although they cannot reach it.

Travellers, in order to ascend the *Chapeau*, should provide themselves with the customary walking-sticks at Chamouni (which are six feet in length, with a sharp iron spike at one end;) they should then

(q) The new Inn is neat and comfortable.



go in a *char-à-banc* through the plain of Chamouni: but on arriving at the ascent to the *Chapeau*, where the carriage-road terminates; it is necessary to go on mules<sup>r</sup>. At length, however, the path becomes so rugged, and the ascent so very steep, that riding is no longer practicable: and Travellers are consequently compelled to dismount, and walk, (aided by their Guides,) on the edge of terrific precipices, and through a path so extremely rugged, that nothing but the spiked walking-sticks, with which they are directed to penetrate the ground at every step,

(r) Persons who visit Chamouni at the proper season for ascending the *Montanvert*, should engage careful and judicious guides; and likewise hire a porter to carry cold provisions and wine. Ladies sometimes go part of the way in *chaises-à-porteur*; for each of which it is requisite to have six chairmen; but good walkers had much better trust to their feet.

It being a work of full three hours to ascend the *Montanvert*, and then descend to the *Mer de Glace*, it is advisable to set out from Chamouni by seven in the morning. For about one league and a quarter, there is a safe mule-road, passing through forests of firs, which exhibit traces of ancient avalanches, enormous blocks of granite, and large trees laid prostrate; but on entering a narrow and rugged path, called *Le Chemin des Crystalliers*, it is no longer practicable to go on mules: here, therefore, these animals are usually sent back to the *Source of the Arvèron*. The view near a little Fountain, called *le Caillet*, merits notice; as the Arve, in the plain beneath, appears, from this elevated spot, like a thread; the Bourg like card-houses; and the fields and meadows like the squares of a chess-board, or beds in a flower-garden, embellished with various shades of green. Beyond this fountain the road is excessively steep and rugged, though not dangerous; and after passing the *Hôpital de Blair*, built by an English Gentleman of that name, the Traveller is presented with a sight of the *Mer de Glace*; to reach which, occupies a full quarter of an hour; and persons who venture to walk upon its surface should be especially careful to avoid the cracks and chasms with which it abounds: the colour these chasms assume is a beautiful sea-green; and the waves of this frozen ocean, which from the top of *Montanvert* appear like furrows in a corn-field, are now discovered to be hillocks from twenty to forty feet high. The *Mer de Glace* is eight leagues in length, and one in breadth: and on its margin rise pyramidal rocks, called *Needles*, whose summits are lost in the clouds; they likewise are denominated the Court of their august Sovereign, *Mont-Blanc*; who glitters on the opposite side, in stately repose;

could prevent accidents. On attaining the wished-for height, the *Mer de Glace* presents itself to view; though not that part which displays an unequal surface; but the smooth margin, whence descends an immense Glacier: and having attained this height, the Traveller should pause, a full half hour, to listen to the noise of distant and near Avalanches, rendered doubly audible by the stillness of the scene; and likewise to contemplate the extraordinary appearance of the Glacier, which can be compared to nothing but a narrow and tempestuous ocean, whose tow-

and being far more exalted than her attendants, veils in the heavens, which she seems to prop, a part of her sublime and majestic beauties. From the *Mer de Glace* Travellers usually reascend the *Montanvert*, and dine either at the *Hôpital de Blair*, or *La pierre des Anglais*; an immense block of granite, so called because Messrs. Windham and Pocock, in 1741, made it their dinner-table, after they had penetrated, without a guide, into these unknown regions. Hence is the descent to the *Source of the Arvèron*, through the *Chemin des Chèvres*; a short but extremely rugged path; on pursuing which it is not uncommon to see avalanches fall from the surrounding mountains, and pyramids of ice tumble with a tremendous crash and roll to the bottom of *Montanvert*, at whose base is the *Source of the Arvèron*; after examining which, Travellers usually remount their mules, and return to Chamouni.

The inhabitants of this country are well-looking, sensible, honest, and remarkably fearless. The woods are peopled with rabbits, white hares, martens, and ermines; the rocks with marmots and the sagacious chamois. These animals live together in flocks; and generally feed in valleys where no sportsman can penetrate; while a few are constantly detached from the main body as scouts; and others perform the duty of sentinels. The courage and agility with which the chamois leaps from precipice to precipice, and scales rocks almost perpendicular, should teach the boldest Alpine Travellers not to feel vain of their achievements.

Persons who wish to vary their route back to Geneva, may return by the *Col de Balme*; from whose summit the Valais, the Rhone, the great and the small S. Bernard, the passages of the Cenis and the Simplon, S. Gothard, and the Alps of Berne and Unterwalde, are all discoverable; while the sublimity of this extensive view is greatly heightened by a near prospect of *Mont-Blanc* and her surrounding Needles. Travellers who return by Six, Samoëns, and Thonon, may embark upon the Lake, and proceed to Geneva: but going all the way by land, the distance is fifteen leagues.

ering waves have been suddenly rendered motionless, by an all-powerful hand.

The journey from the Hotel at Chamouni to the *Chapeau*, and back again, occupies about three hours and a half. Persons, therefore, who make this excursion, return late to Chamouni; and after having written their names and their remarks in "the Travellers' Book," which is a curious medley, they usually rest a few hours, and then set out very early next morning for Geneva.

From Chamouni to Servoz, the drive occupies about three hours—from Servoz to S. Martin, three and a half—from S. Martin to Bonneville, four—and from Bonneville to Geneva, three and a half.

The price charged for dinner at S. Martin, and Chamouni, is five francs a head—for beds two francs each—and for breakfast, two francs and a half per head \*.

The Military Route, leading from Geneva to the Simplon, passes through Cologny, traversing a rich plain, bounded by the Jura-Mountains on the right, and the Lake of Geneva, with its stupendous glaciers, on the left; and after crossing a Bridge, which marks the limits of the territory of Geneva, enters Savoy; displaying a view of a finely situated old Castle, and likewise of *Mont-Cenis*, and great part of the lofty chain to which that gigantic Alp belongs. Beautiful landscapes, formed by the Lake of Geneva, the Pays de Vaud, and the plains of Savoy, present themselves on the way to Thonon; whither the road winds through a country abounding with corn and vineyards; while the bold and varied outline of the Alps, gives peculiar grandeur to the scene.

Thonon, the ancient Capital of the Duchy of Chablais, is pleasantly situated: the Site of its Castle merits notice; and at a small distance from the Town is the Convent of Ripuille†. Hence the road proceeds to Evian, celebrated for its Mineral Waters; then crosses the Dranse on a long narrow bridge, apparently of Roman construction, and after passing within view of an old Castle surrounded by picturesque woods, conducts the Traveller to the brink of the Lake, shaded by walnut and chesnut-trees; the Town of Morge being immediately opposite, and that of Lausanne within sight. Proceeding by the side of the Lake, the road reaches the rocks of Meillerie‡; where it is cut through masses of stone two hundred feet high, which tower, on one side, above the Traveller, whilst, on the other, rise two walls; the first serving as a parapet, the second strengthening the foundations of the road, and preventing them from being injured by the Lake, on the bed of which they rest. Near S. Gingouph a Gorge in the mountains, discovers the Source of the Amphion; whose mineral waters, already named, enrich Evian. Vevay is seen on the opposite shore. S. Gingouph belongs to the Valais; and the Post-house, (a good inn) is delightfully situated near the termination of the Lake, where it loses itself in the Rhone. Immediately beyond S. Gingouph, are pretty Streamlets, which, as they trickle down the rocks, form themselves into crystallizations: and between the next Post (Vionnaz) and S. Maurice is a Wooden Bridge, curiously constructed, with a Roof, and thrown over a peculiarly noisy and rapid torrent; soon after crossing which, the road pre-

(s) From Chamouni to Martigny there is a mule-path nine leagues in distance, which leads to the *Grand S. Bernard*.

(t) Inn at Thonon, *Les Balances*, and, as a sleeping place, not comfortable.

(u) A Fish, called the *Lotte of Meillerie*, is much admired by Epicures.

sents a view of the Rhone, adorned with bold overhanging rocks, and shaded by rich foliage; while in the fore-ground rises a magnificent Stone Bridge, two hundred feet long, and constructed by the Romans. At one end of this Bridge is a Tower, now converted into a Chapel; and at the other end a Castle, through part of which the road to S. Maurice has been cut, and made to pass over a Draw-bridge. S. Maurice stands in a wild and beautiful situation, at the base of a long line of rocks; some of which are formed into habitations: this Town contains a curious Mosaic Pavement; and not far hence the Theban Legion was massacred by order of the Emperor Maximian<sup>v</sup>.

The first part of the road between S. Maurice and Martigny presents no striking objects, except the *Dent du Midi*, and the *Dent de Morcles*; two Alps which rise seven thousand feet above the level of the Rhone; and at a distance *Mont-Velan*, and *Mont-Valsoray*, which make part of the group of the *Grand S. Bernard*, and rise more than ten thousand feet above the level of the sea. Amidst this Alpine solitude, the road passes the bottom of a magnificent Cascade, called the *Pissevache*, and formed by a river, (the Salanche,) falling from an immense height, though not above an hundred feet perpendicularly. This Cascade is illuminated in the forenoon by the sun; and displays all the colours of the rainbow; but after twelve o'clock these terrestrial rainbows cease; while the river seems transformed into a brilliant sheet of gauze, with which it veils the rocks from whose summits it rushes. Report says that, at the top of this Cascade, are frequently found trout, which could

in no way get thither but by leaping, or rather flying upward. Not far distant from the Pissevache is the Pont du Trient, where a Rivulet issues from a remarkable Chasm between two Rocks; the sides of which, thus divided by the stream, are quite perpendicular, and nearly twelve hundred feet high.

Martigny, seated at the entrance of the Great Valley of the Rhone, where the roads from France, Italy, and Chamouni meet, was a well-built and flourishing Town, till nearly destroyed by a sudden and dreadful inundation of the Dranse; which occurred not long ago. Liberal subscriptions, however, from the benevolent inhabitants of the neighbouring countries, have enabled the people of Martigny to re-build several of their houses, which were thrown down and swept away; and likewise to repair other ravages caused by the inundation. There is an old Fortress here, separated from the Town by the Dranse; which issues from the adjacent mountain of S. Bernard, and unites its waters with those of the Rhone near this spot. The Valley of the Rhone is the most extensive in Switzerland; as from the Alps of La Fourche, where it commences, to the Lake of Geneva, where it terminates, is thirty-six leagues. Two excellent Wines are made near Martigny, the one called Coquempin, and the other La Marque: a great variety of rare Plants may also be found in this neighbourhood<sup>w</sup>. The commencement of the road between Martigny and Sion is bordered by sterile rocks and mountains; but the face of the country soon changes, displaying pasturages, vineyards, villages, rivers, picturesque ruins of ancient castles, and distant Alps blanched with eternal snow.

(v) S. Maurice contains a remarkably good inn, *L'Hôtel de l'Union*.

(w) There are two inns at Martigny, *La*

*grande Maison*, and *Le Cygne*; the latter tolerable.



Sion, anciently *Sedunum*, and in German, *Sitten*, the Capital of the Haut-Valais, and built partly on the right bank of the Rhone, and partly on the river Sitten, is a very old Swiss Bishoprick; and contains several Convents, six Churches, a Hospital, and an Hotel de Ville. The Town stands on the declivity of three hills; each crowned by a Castle: in the lowermost, called Mayoria, or Meyerbourg, the Bishop usually resides: the second is denominated Valeria; and the third, called Tourbillon, contains portraits of all the Bishops of Sion since the year 300. Several Roman Antiquities are discoverable in this town; among which, and near the great door of the Cathedral, is a half-effaced Inscription in honour of Augustus\*. Above Sion, to the right, and seated on rocks difficult of access, are the Castles of Séon and Montorges; objects particularly calculated to attract the attention of a Landscape Painter: and on the opposite side, in the Commune of Brêmes, is a singular Hermitage, comprehending a Church and Cloister, with several Cells, all hewn out of a solid rock. Near Sion flows the river Morges, which divides the Haut from the Bas-Valais. Through the former the road proceeds to Sierre, one of the prettiest Bourgs of the district; but its inhabitants are particularly liable to goitrous swellings; owing, it is said, to the unwholesomeness of the water they drink†. German is the language spoken at Sierre, and throughout the Haut-Valais. Beyond Sierre the road crosses the

Rhone, traverses the Forest of Finges, passes the Town of Leuck; (behind which, opens the Gorge of the Dala, and part of the lofty and sterile Mont-Gemmi;) and thence proceeds to Tourtmagne; the approach to which displays a view of the whole chain of Alps connecting the Simplon with S. Gothard: but the country, as the Valley narrows, becomes marshy and barren. Within half a mile of Tourtmagne‡, though not in the high road, is a Water-fall, less magnificent than the Pissevache, but more beautiful in point of situation. From Tourtmagne the road proceeds to Viege, (in German *Visp*, or *Vispack*,) standing on the banks of the Visp, a river equal in size with the Rhone; and beyond a bridge thrown over the Visp towers the summit of *Mont-Rose*, an Alp very little inferior in height to Mont-Blanc. From Viege Travellers usually go to Brigg; for though Glys is the regular Post, Brigg, a Post-town, likewise, is the better place to stop at, and not more than half a mile out of the great road. Persons who go from Viege to Brigg pass Gambsen, and the entrance to the Valley of Nantz; crossing a torrent, called the Saltine, near which, the country is marshy; and then traversing the bed of the Rhone on the way to Brigg\*, (or, as it is sometimes spelt, Bryg,) one of the handsomest Towns of the Haut-Valais, and situated opposite to the base of the *Simplon*; the lower part of which is covered with luxuriant meadows, interspersed by fruit and forest-trees, oratories, and cottages; while the

(x) Le Lion d'or is a good inn; and La Croix Blanche, though less good, is tolerable.

(y) Women, who carry heavy burdens on their heads, are generally afflicted with this malady; not only in the neighbourhood of the Alps, but in other situations, where the height of the mountains is comparatively moderate: and probably, therefore, goitrous swellings may sometimes originate from a

strain, given to the throat, by an over-burden carried on the head.

(z) In German *Turtmann*. Here are two inns, *Le Lion d'or*, and *Le Soleil*; the former of which, though small, is clean and comfortable.

(a) *The Hôtel d'Angleterre*, at Brigg, is a comfortable inn.

heights are adorned with hermitages, cascades, and woods of fir.

To the left of Brigg is the pretty Village of Naters, watered by the Rhone, which descends from the summits of the Fourche and the sombre vallies of the Axe. This river receives, in the vicinity of Brigg, the waters of the Saltine; which issue from the Simplon; together with those of Kelchback, which descend from the Bellalp and the Blatten. The adjacent mountains abound with deep dells; and to the north rise the rocks of Nesthorn, and part of the upper Glacier of Aletsch.

In order to appropriate an entire day to the passage of the Simplon, anciently called *Mons Cæpionis*, or *Sempronii*, and one of the loftiest of the Italian Alps, Travellers usually sleep at Brigg; and set out, with the dawn, next morning. The journey, either from Glys, or Brigg, over the Simplon, to Domo-D'Ossola, a distance of fourteen leagues, commonly occupies about twelve hours<sup>b</sup>. This Passage of the Alps, planned by Napoleon, in 1801, was finished in 1805, at the joint expense of the kingdoms of France and Italy<sup>c</sup>: its breadth throughout is twenty-five Paris feet; the number of Bridges thrown across the rocks is fifty; and the number of Grottoes, chiefly hewn

out of solid masses of granite, is five: and so gradual, on both sides of the mountain, is the inclination of the road, that to drag the wheels even of heavy carriages is needless. The work was conducted on the side of the Haut-Valais by French Engineers; and on the Italian side by the Cavaliere Giovanni Fabbroni<sup>d</sup>; who, though long distinguished for devoting his eminent abilities to the service of his country, in this instance exceeded himself; as besides other fearful impediments, he had great difficulties to surmount, even in the soil; for he was compelled to pierce through, and blow up, some of the hardest rocks existing; while the French Artificers, generally speaking, met with no obstacle, except masses of slate, in many places already decomposed<sup>e</sup>. This is the only passage of the Alps which human labour has made practicable for heavy ammunition-waggons and artillery: and when we contemplate the stupendous height of the Simplon, the numerous and appalling precipices with which it abounds, the impetuous torrents which deluge its declivities, and the tremendous avalanches by which woods are frequently rooted up, and rocks overthrown, we cannot but acknowledge that men who, in defiance of obstructions such as these, could form a road

(b) The Author of this Work has passed the Simplon three times; namely, in May, 1817; in June, 1819; and in October, 1824; twice travelling *en voiturier*, and once going Post: and the number of hours employed in crossing this Alp, was each time the same. From Brigg to the Barrier the ascent occupied nearly six hours; and thence to Domo D'Ossola the descent occupied about five hours and a half. From Domo D'Ossola to the village of Simplon the ascent occupied seven hours; and thence to Brigg the descent occupied nearly five hours.

The most favourable season for passing the Simplon is between the middle of June and the end of October. During winter, carriages are usually dismounted, and put into *traineaux*, if the snow be deep.

(c) As this is the shortest practicable route

from German Switzerland and the Haut-Valais into the Milanese, it has always been the track pursued by the Milan Courier; though frequently at the peril of his life: for the earthquake of 1755, which destroyed Lisbon, nearly blocked up this passage of the Alps; so that Napoleon found it needful to employ three thousand men, between three and four years, in constructing the new road.

(d) To this gentleman Florence owes the celebrated anatomical wax-work, which enriches the Museum of Natural History in that city; though the invention was ascribed to the Cav. Fontana.

(e) The quantity of gunpowder used in blowing up the rocks, to form the road on the Italian side of the Simplon, is said to have been 17,500 pounds.

exempt even from the appearance of danger, capable of braving the most furious storms, resisting the giant hand of Time, and conducting human beings, cattle, and every kind of carriage, quickly and safely, through regions of eternal snow, deserve, in point of genius, to be ranked not only with, but even above the ancient Romans; whose works of this description can, in no instance, vie with the descent from the village of Simplon to the vale of Domo-D'Ossola: and yet, to the shame of the nineteenth century, nations inimical to France attempted, at the close of the last war, to destroy the parapet walls, and burn the bridges; in short, to annihilate the road: happily, however, these acts of barbarism have hitherto done no very material mischief; but unless the Glacier Gallery, and grotto, together with the adjacent heights, be cleared of snow, toward the commencement of every summer, and the water-courses kept open, (as was the practice during the reign of Napoleon,) this eighth wonder of the world, this universal benefit to Europe, will ultimately be rendered useless<sup>f</sup>.

Travellers going from Brigg, pass, on the right, one of the first works of the Passage of the Simplon, a Bridge thrown over the Sal-tine; and consisting of a lofty and beautiful single arch, covered at the top, to preserve from rain the timber of which it is composed: they likewise pass, on the left, a Chapel, with several small Oratories leading to it; and then ascend, by bold and beautiful windings, through a gloomy forest of firs, to the first and second Refuge. These edifices, placed at short distances from each other in the most exposed situations on the Simplon,

are small Inns, meant to shelter men, cattle, and carriages, in case of sudden storms, and numbered, "1st Refuge," "2d Refuge," &c. an appellation particularly well chosen, as its meaning is the same in almost every modern language. The openings of the forest, and the sinuosities of the road, present beautiful views of the Valley of the Rhone, encircled by snow-crowned Alps; their gigantic Empress, Mont-Blanc, proudly towering above them all; and, in consequence of her immense height, appearing near, though really far distant. Beyond the second Refuge are fine Cascades, and what is called, the first Gallery; though in fact the whole Passage might properly be denominated a continued series of serpentine galleries and grottoes, rising one above the other, and united by stupendous arches of the most chaste and elegant construction. Beyond the first Gallery is a Bridge, eighty feet in height, thrown over the Kanter; and so built that it cannot receive any injury from the annual melting of the winter-snow; there being, at certain distances, cavities, through which the water discharges itself, without hurting the work: and the same judicious plan has been pursued with respect to all the arches, parapets, and foundation-walls. This part of the road is cut through crumbling rocks; and in order to prevent the loose fragments above from falling upon the Traveller, broad Galleries are made in the upper part of these rocks, to catch whatever may be thrown down by tempests, cascades, and avalanches; while the road itself is supported by a strong Wall of granite, varying in height, according to the inequalities of the ground it rests upon, and in some

(f) In consequence of the snow not having been cleared away at the commencement of summer, a small Avalanche fell from the heights near the Glacier Grotto on the sixth

of June, 1825; and some Travellers who were going post through this Grotto, at the moment, narrowly escaped being crushed to death.

places measuring two hundred feet. On the left of the Bridge thrown over the Kanter is a particularly fine Cascade; beyond which stands the third Refuge; where Travellers, in case of necessity, might sleep. This part of the road exhibits larches mixed with firs, two Bridges, (those of Oesback and the Saltine,) and a Grotto thirty paces in length; to the left of which is the Glacier of Kaltwasser; whence descend four Cascades, whose waters are conveyed under the foundations of the road (in Aqueducts of a masterly construction) and then precipitate themselves into chasms below.

Continuing to ascend, through easy, bold, and beautiful sinuosities, the road reaches the fifth Refuge; which stands on an eminence, exposed to violent gusts of wind. Here trees cease to flourish; flowers no longer enamel the soil; and an Avalanche has rooted up the blighted firs and larches, and suspended them on each other over the yawning abyss beneath. A long and dreary Gallery leads from this picture of desolation to the Glacier Grotto, fifty paces in length; immediately beyond which is the most elevated point of the whole passage. Here only, that is, previous to entering, and after having quitted, the Glacier Grotto, the road is less good than in other places; not, however, owing to any radical imperfection, but merely because the *Cantonniers* neglect to clear away the snow<sup>s</sup>. At a short distance from the Glacier Grotto stands the sixth Refuge, called The Barrier; below which, on the right, is the ancient Hospice, now peopled by Monks belonging to the *Grand S. Bernard*. From the Barrier the road descends

to the Village of Simplon, through a dreary country studded with blighted firs, and watered by fine Cascades and a brawling torrent; one part of which, flows into Italy; the other irrigates France, by forming a ramification of the Rhone.

Simplon<sup>a</sup>, a little hamlet encircled by the summits of the enormous Alp whose name it bears, is situated three thousand two hundred and sixteen Paris feet above the level of the Mediterranean sea; but neither here, nor even while passing the Glacier Grotto, and the heights beyond it, (which are four thousand six hundred and ninety Paris feet above the level of the Mediterranean sea,) do Travellers often suffer from cold: and even during bleak and stormy weather, the Simplon may be crossed with impunity; so well sheltered is this wonderful Passage.

The commencement of the descent to Domo-D'Ossola displays, on each side, lofty and barren rocks, with a considerable space between them, occupied by pasturages and stunted firs, and watered by the same impetuous and noisy torrent which is seen from the heights: but not far distant from the Village of Simplon these rocks gradually approach each other; becoming perpendicular, and scarce leaving sufficient space for the road; which, by means of Bridges, is carried over the Lowiback, and Kronback, till it reaches Steig; where the union of the Kronback and the Quirna, (which descend the Glacier of Lavin, through a Gorge in the rocks to the right,) form the river Vedro, whose wild and rapid course the road follows till within a short distance of Domo-D'Ossola. After

(g) The *Cantonniers*, instituted by Napoleon to keep this route in repair, have been cruelly reduced in number by the King of Sardinia; although the tax, imposed for their maintenance, is still paid at the Barrier.

Voituriers pay ten francs per horse.

(h) The village of Simplon is celebrated for delicious trout; and contains a very good inn, *The Post-house*.

passing through a very narrow ravine, and crossing the river several times, by means of stupendous Bridges, the road is carried through a Grotto eighty paces in length; beyond which is the magnificent Cascade of Frissinone; whose waters precipitate themselves from a rock so lofty that they seem lost in æther before they reach the foaming bed of the Vedro, which receives them. After passing this Cascade, the road enters another Grotto,—a stupendous work,—it being two hundred and two paces long, lofty in proportion, and cut, with exquisite taste and skill, through solid rocks of granite. On emerging from this Grotto, a sudden turn in the road presents another magnificent Cascade, formed by a torrent, which issues from the Gorge of Zwischbergen, falling perpendicularly, and with such clamorous violence, close to the traveller, that no person can witness this scene without feeling, for a moment, as if it would be impossible to proceed. Below the gloomy hamlet of Gondo is a chapel, which marks the Italian confine; and at Isella, a little beyond the chapel, is a Milanese Custom-house<sup>1</sup>. After quitting this sombre hamlet, and passing through a small Grotto, the road enters the still more sombre Gorge of Isella, empaled by perpendicular mountains, from whose summits fall Cascades capable of deluging the road, were they not conveyed, by means of wells, into the bed of the Vedro; which, swoln and agitated by these tributary streams, rushes furiously through enormous fragments of dissevered rocks; sometimes exhibiting all the colours of the rain-

bow, and at others foaming into gulphs, which can only be compared with the Chaos of Milton, and the Inferno of Dante. This awful and appalling Gorge extends to Divedro; a place said to stand at the height of one thousand seven hundred and eighty-two Paris feet above the level of the Mediterranean sea; but situated on a fertile, and indeed a pleasant spot, notwithstanding the savage aspect of the mountains by which it is encompassed<sup>2</sup>. From Divedro the road descends into another wild and narrow Glen, called Val-Vedro, crossing the torrent twice, by means of Bridges, and then passing through the last Grotto, (eighty paces in length;) and proceeding to Crevola, where it again crosses the Vedro by a Bridge, considered as a master-piece of architecture. On the approach to Domo-D'Ossola, the rocks and mountains gradually recede; giving place to villages and vineyards; while the rich, extensive, and highly cultivated plains of Italy present themselves to view, and form a delightful contrast to the sublime and terrific scenes exhibited in the descent from Simplon.

After sleeping at Domo-D'Ossola, which contains good inns<sup>3</sup>, Travellers usually pursue the great Military Road to Baveno, on the Lago Maggiore; embarking there, in order to visit the Borromean Islands, on the way to Milan<sup>m</sup>.

The Lago Maggiore, sometimes called Lago Locarno, and anciently *Verbanus*, is reputed to be about fifty-six Italian miles in length; about six in breadth; and, toward the centre, about eighty fathoms deep. The

(i) The Custom-house officers here expect two or three francs per carriage; on receiving which, they never examine trunks.

(k) Divedro contains a wine-house; and in other parts of the descent are Refuges, which might, in case of necessity, shelter Travellers.

(l) The *Hôtel de la Ville*, and the *Hôtel d'Espagne*.

(m) Boats are always in waiting at Baveno to convey Travellers to the Borromean Islands, and the Lake of Como: the price of a boat for the former expedition being four livres per rower; and the time requisite for seeing the Islands about five hours.

The *Post-house*, at Baveno, is a tolerably good inn.



picture presented by this Lake is enchanting; its banks are adorned by forest-trees, olives, and vineyards<sup>n</sup>, interspersed with hamlets, white as snow, and enriched with Villas remarkable for the elegance of their construction: on its surface rise three small Islands; two of which, Isola Bella, and Isola Madre, contain palaces and gardens belonging to the family of S. Carlo Borromeo: the third, Isola Pescatori, is inhabited chiefly by fishermen. Isola Madre, situated about half a league from the shore, consists of four gardens, or rather terraces, rising one above the other, embellished with luxuriant flowers, shrubs, and forest-trees; and crowned by a palace; which contains Landscapes by Tempesta<sup>o</sup>.

Isola Bella, about one mile distant from Isola Madre, consists of eight terraces, rising one above the other, carpeted with flowers, refreshed by fountains shaded with forest-trees, and crowned with a noble Palace; which contains Paintings by Tempesta; a fine Bust of S. Carlo Borromeo, by Franchi<sup>p</sup>; and a suite of Subterranean Apartments tastefully fitted up, to imitate a series of Grottoes; and, for a summer abode, delicious<sup>q</sup>.

(n) The vines here are frequently trained round trees, the branches of which are so disposed as to resemble baskets.

(o) Tempesta, after having murdered his wife, in order to marry a prettier woman, took refuge here.

(p) S. Carlo Borromeo is universally acknowledged to have been a peculiarly benevolent Character; one of his family was as notoriously wicked: and the rest, though worthy, in the common acceptation of the word, were not in any respect distinguished; a circumstance which occasioned the following remark—"That one Borromeo belonged to Heaven, another to Hell, and the remainder to Earth."

(q) This Island contains an Inn, furnished with clean beds; and where good dinners may be procured, at four francs a head.

(r) Instead of embarking at Baveno for the Borromean Islands, Travellers frequently pursue the great Military Road to a ferry, not far distant; cross thence to Isola Bella, a very short voyage; and, after having seen that

From Isola Bella, Travellers usually embark for Sesto-Calende; landing, however, by the way, at Arona; and then walking about three quarters of a mile, through a lovely country, to see the celebrated Colossal Statue of S. Carlo Borromeo; which was executed in bronze by Zonelli, measures an hundred and twelve feet in height, reckoning the pedestal, and is erected on a hill, which overlooks Arona, the birth-place of S. Carlo; who is represented as giving his benediction to the Mariners of the Lake. This is one of the tallest statues now existing in Italy; and so gigantic are its dimensions that the head alone would hold four persons seated round a table<sup>r</sup>.

At Sesto-Calende Travellers rejoin their carriages, which go by land to Belgirata<sup>s</sup> and Arona, and then cross the Ticino in a *pont-vo-lant*, at the entrance of the first named Town. Sesto is beautifully situated on the Ticino, at the commencement of the Plains of Lombardy; and persons who like water-carriage may go from this Town, or even from Fariolo<sup>t</sup>, to Milan, in the boats of the Lago Maggiore<sup>u</sup>. The Military Road proceeds through a delightful country to Somma; passing, on the left, a

Island, return to the Great Road, drive to the foot of the hill adorned with the statue of S. Carlo Borromeo, walk up the hill to examine the statue, and then pursue the Great Road to Sesto. The Bridges thrown over the torrents, the immense number of Aqueducts which convey streams of water under the foundations of the road into the Lake, and the massive and lofty Walls which at once secure the road, and prevent the Lake from overflowing, are well worth notice; and cannot be seen by persons who embark at Baveno, and proceed by water to Sesto.

(s) Belgirata contains a good inn, *L'Albergo Borromeo*.

(t) The first Town on the Lago Maggiore.

(u) Public boats go from Sesto to Milan every morning, between the hours of five and seven, and take passengers at one paul a head. Private boats, large enough to contain a carriage, may be hired at Baveno for twenty-eight, or, at most, thirty francs, to go down the Lago Maggiore to Sesto.

Cypress-tree of extraordinary magnitude; and, according to tradition, planted before the Christian era. Scipio's first battle with Hannibal took place near Somma. Hence the road passes through Gallarate and Cassina-Buon-Gesu to Ro; presenting nothing worth notice, except *the Church of Nostra Signora de' Miracoli*, at the last mentioned place. The inside of this Church is adorned with Paintings, by Procaccino, &c. and does honour to the taste of its architect, Tibaldi. The façade, erected by Pollach, is adorned with *Bassi-rilievi*; one of which represents the Salutation, and the other the Presentation in the Temple. The country between Ro and Milan is flat, well cultivated, and adorned by acacia and tulip-trees, which flourish here with peculiar luxuriance, though several of them have lately been supplanted by mulberries. But the greatest ornament of the approach to Milan, the Triumphal Arch, intended as a termination to the avenue of the Simplon-road on one side, and as a decoration to the Forum on the other, is, alas, unfinished; though enough of this magnificent work may be seen to convey an idea of what the whole would have been, if completed. Four immense columns, each hewn out of a single block of marble, were designed to support its two façades, the Bases of which are adorned with beautiful Figures in *basso-rilievo*, representing France, Clio, Calliope, and Italy, Hercules, Mars, Minerva, and Apollo. In the surrounding Penthouses are deposited still finer *Bassi-rilievi*, representing the Achievements of Napoleon, together with Capitals of pillars, and other architectural decorations,

(v) The irrigation of the rice-fields, with which the Milanese abounds, contributes to render the air, at times, insalubrious.

(w) According to the measurements in S. Peter's, however, the Duomo at Florence is longer than the Cathedral at Milan; the for-

highly creditable to the talents of Cagnola, under whose orders this work was begun.

Milan, in Italian Milano, and anciently denominated *Mediolanum*, (supposed to have been founded by the Gauls, five hundred and ninety years before the Christian era,) is seated on a peculiarly fertile spot, between the rivers Adda and Ticino; and intersected by three Navigable Canals, one of which extends to Pavia. Milan contains an hundred and thirty thousand inhabitants; and may be called a handsome Town; though its buildings, in point of architecture, are, generally speaking, defective: its climate, during winter, is damp and cold; in summer, extremely hot; and frequently damp and unwholesome in autumn and spring. Its *Duomo*, or *Cathedral*, the largest Church in Italy, S. Peter's excepted, is an Italian Gothic Edifice of white marble, begun in the year 1386; but the exterior was left unfinished till the reign of Napoleon, who ordered it to be completed after the designs of Amati: and though much has been accomplished, much still remained undone when the Emperor of Austria resumed the government of the Milanese; it is said, however, that Napoleon's plan will still be followed. This Cathedral, in length four hundred and forty-nine Paris feet, in breadth two hundred and seventy-five, and in height two hundred and thirty-eight to the top of the cupola, is divided into five parts, by an hundred and sixty columns of marble, and paved with the same material. The interior ornament of the principal door is supported by two Columns of granite, called *Migliaruolo*, and

mer being called six hundred and sixty-nine Roman palmi in length, and the latter only six hundred and six.

A Roman architectural palmo is about nine English inches.

found in the beds of the neighbouring lakes and torrents. The interior and exterior distribution of the choir were executed under the orders of Pellegrini; the Sarcophagus of Gian-Giacomo de' Medici was designed by Michael Angelo; and the bronze ornaments were made by Leoni. The Statue of S. Bartholemew is by Agrati; the Cupola, situated in the centre of the choir, and beautifully adorned with fret-work, is by Brunellesco; and immediately underneath, in a subterranean Chapel sumptuously decorated, rest the mortal remains of S. Carlo Borromeo, enclosed by a Crystal Sarcophagus adorned with silver gilt: his countenance, part of the nose excepted, is well preserved; his robes, crosier, and mitre, are superb; and Silver *Bassi-rilievi*, executed by Rubini, after the designs of Cerano, and representing the great features of the exemplary life of S. Carlo Borromeo, embellish the walls of this Chapel. A Staircase, consisting of four hundred and sixty-eight steps, leads to the top of the Cathedral: and it is impossible to form a just idea of the exterior decorations of this immense and venerable marble pile, without ascending to its roofs; where alone the spiry fret-work, carving, and sculpture, can be viewed to advantage. The three finished sides of the exterior walls are covered with *Bassi-rilievi*, Statues, and Groups of Figures; several of them well executed; while every spire, or needle, is crowned with a statue rather larger than life; and, among these, there

appears to be more than one likeness of Napoleon<sup>x</sup>.

*The Church of S. Alessandro* possesses considerable merit with respect to architecture; together with good frescos in its Cupola; and its High Altar and *Ciborio* are remarkably handsome.

*The Church of S. Lorenzo*, an octagonal Edifice, (adjoining to which stands another Edifice resembling an Ancient Bath,) is embellished by handsome Columns, whose bases appear to have been originally the Capitals of pillars, belonging, as tradition reports, to a Temple of Hercules, which once stood near this spot: and before the Church of S. Lorenzo is the only good specimen of ancient Roman architecture now remaining at Milan; namely, a Portico, supported by sixteen beautiful fluted Columns of the Corinthian Order; with an Entablature which bears an inscription in honour of the Emperor, Verus.

*The Refectory of the suppressed Convent of S. Maria delle Grazie* is embellished with Leonardo da Vinci's celebrated Fresco of the Last Supper: and although this masterpiece has suffered cruelly from time and ill treatment, it is still in sufficiently good preservation to be highly interesting<sup>x</sup>.

*The College of Brera*, now the Gymnasium, or Palace of Arts and Sciences, contains a fine collection of Pictures; among which are the following.—*First room.* (Frescos.) Three Boys playing on musical instruments, by Gaudenzio Ferrario. *Second room.* The Magdalene and the Saviour, by Lodovico Caracci

(x) Cathedrals, in Italy, are always open from sun-rise till sun-set; other Churches are usually open at six, or seven, in the morning, shut at twelve; opened again at three in the afternoon, and shut at five or six. From the middle of Lent till Easter the finest altarpieces are covered. The common fee to the Sacristan of a Church is from one to two pauls.

Palaces are usually shown from nine, or

ten, in the morning till twelve; and from three till five, in the afternoon. The common fee at a Palace is from three to five pauls, according to the number of the party.

(y) The Tabernacle wherein the Host is kept.

(z) The late Viceroy of Italy had a fine copy taken of this fresco; and likewise did every thing in his power to preserve the original.



—two Pictures of Saints, by Procaccino—the Saviour bearing his Cross, by Crespi—S. Sebastiano, by Caravaggio—The Saviour and the Woman of Samaria, by Annibale Caracci—Abraham dismissing Hagar, by Guercino!!!—the Madonna, the Saviour, God the Father, &c. by Albano—Head of the Saviour, by Guercino!—the Madonna, the Saviour, S. John, and S. Petronio, (the Patron of Bologna,) by ditto—a Dance of winged Loves, by Albano!!—the Last Supper, by Rubens—the Woman detected in Adultery, by Agostino Caracci—the Ascension of the Madonna, by Paris Bordone—the Ascension of the Saviour, by Giulio Romano—the Nativity, by ditto—the Baptism of the Saviour, by Paris Bordone—the Saviour dead, by Salmeggia—S. Peter and S. Paul, by Guido!

*First division of the second room.* Saints adoring the Cross, by Tintoretto—the Madonna, the Saviour, and Saints, by Savoldi—the Woman detected in Adultery, by Palma Vecchio—the Saviour supping with the Pharisee, by Paolo Veronese—S. Francesco, by Palma il Giovane—the Marriage in Cana of Galilee, by Paolo Veronese—the Saviour dead, by Tintoretto—the Madonna, the Saviour, and Saints, by Giulio Romano!—the Saviour dead, by Benvenuto Garofolo!

*Second division.* Several curious old Pictures. *Third division.* Portrait of Solimene—ditto of Annibale Caracci—ditto of Procaccino—the Madonna and Saints, by Pompeo Battoni!—S. Girolamo, by Subleyras—Souls delivered from Purgatory, by Salvator Rosa!—a large Landscape, by N. Poussin—ditto, by Salvator Rosa—the Madonna, the Saviour, and Saints, by Luca Giordano. *Third room.* The Madonna, the Saviour, and S. Francesco, by Vandyck!—the Head of a Monk, by Velasquez! *Fourth room.* The Madonna, the

Saviour, &c. in the first manner of Correggio—the Marriage of the Madonna, in the first manner of Raphael—the Saviour dead, by Giovanni Bellino—and a Sketch, by Andrea del Sarto\*.

The Gymnasium contains Casts of the finest statues of antiquity; a well furnished Observatory; a good Library; and a Botanic Garden.

*The Ambrosian Library*, founded by Cardinal Federigo Borromeo, contains above thirty-five thousand Printed Volumes, together with between fourteen and fifteen thousand Manuscripts; among which are those of Leonardo da Vinci, enriched by his Drawings—a Virgil, with Annotations by Petrarca, in his own hand writing—a Pliny, a Plato, and a Cicero, of the second century—and a Josephus written on papyrus, and written on both sides of each leaf. This Library likewise contains the following Paintings—a Holy Family, by Titian—Sketches, by Pietro da Cortona—the original Sketch of the School of Athens, by Raphael, well preserved, and most valuable!!—a fine Copy of Leonardo da Vinci's painting of the Last Supper—a Sketch, by Raphael, of part of the Battle of Constantine!—the Holy Family, by Bernardino Luini, the contemporary and rival of Leonardo da Vinci!—Head of the Saviour, by Luini—the Saviour dead, by Titian—Sketches of the Last Judgment, by Michael Angelo!—Sketches, by Polidoro da Caravaggio, and other great Masters—a Miniature of the Celestial Regions, by Albano!!—and a Fresco by Luini, representing the Saviour crowned with thorns.

*The great Hospital, and the Lazaretto*, merit notice; the latter is just beyond the eastern Gate of the City.

*The Marengo-Gate*, a simple

(a) Among this collection of Pictures are some beautiful paintings of Game, by Frith.

and elegant specimen of Ionic architecture, bears the following inscription: "*Paci Populorum Sospitæ*."

*The Amphitheatre*, situated near the Forum, is a magnificent Building, erected by Napoleon, after the designs of Canonica; and large enough to contain thirty-six thousand spectators. The *pulvinare*, and the principal entrance of this edifice, especially deserve attention<sup>b</sup>.

*The Theatre of La Scala*, built after the designs of Piermarini, is deemed, with respect to architecture, the most beautiful Opera-house in Europe; and except the great theatre at Parma, and that of S. Carlo at Naples, it is the most spacious. The stage-decorations also are splendid and classical; and the orchestra is, generally speaking, the best in Italy: but the circumstance most creditable to this, and indeed to every other Theatre on the Continent, is that perfect decorum which enables ladies, though unattended, to go, return, and even walk from box to box, without the slightest chance of receiving an insult.

Milan contains other Theatres; namely, *the Canobiana*, in shape resembling La Scala, but less spacious; *the Teatro Re*; and the *Carcano*, built by Canonica.

The principal Promenades are, *the Ramparts*; *the Corso*; and *the Esplanade* between the Town and the Forum<sup>c</sup>.

The environs of Milan boast a considerable number of handsome Villas; among which is that presented by the citizens to Napoleon.

(b) Naumachiæ were represented here in the time of Napoleon, although the building was not finished. It still remains incomplete.

(c) It is lamentable to observe the change, from affluence to comparative poverty, which has of late taken place among the inhabitants of Milan. The principal Hotels in this city are *The Gran-Bretagna*, *The Albergo Reale*, and *The Hôtel Suisse*: and now (1827) there resides at Milan an experienced and skilful Physician, Doctor Locatelli, who took his

Monza, about three leagues north of Milan, likewise contains a Royal Residence, built after the designs of Piermarini; and another, called *Pelucca*, long celebrated for its Stud of horses. Charlemagne was crowned King of Lombardy, at Monza; where, in the Cathedral, is deposited the ancient crown of the Lombard Kings, commonly called "*The Iron Crown*," because its inside is lined with some of that metal, said to be composed of the nails with which our Saviour was fastened to the Cross. The outside of this Diadem is gold, studded with precious stones<sup>d</sup>.

The road from Milan to Bologna traverses a luxuriant country, which abounds with fields of rice and every other kind of grain, vineyards, and streamlets for the purposes of irrigation; and displays perfect neatness, without a single inch of fallow land: this last, however, is a thing rarely seen in Italy, where the husbandman no sooner reaps one crop than another succeeds. The road is, generally speaking, flat, and bordered with towns and villages, as far as Lodi; which stands on an eminence near the Adda, is well built, and contains about twelve thousand inhabitants. Its Gates are handsome<sup>e</sup>; and the most remarkable of its Churches, *L'Incoronata*, was erected according to the designs of Bramante, and adorned with Frescos and Paintings in oil, by Callisto, the pupil of Titian: but what chiefly renders this Town interesting is, that at the Bridge of Lodi Napoleon gained one of his most memorable victories<sup>f</sup>. The little

degrees in Edinburgh, speaks English, and considers himself handsomely paid by receiving one dollar per visit.

(d) From Milan it is easy to make an excursion to Pavia, either by land or water; the latter town being only seven leagues distant from the former.

(e) The Gates of Lodi are closed after it becomes dark; but may, by the aid of a small fee, be opened.

(f) The Post-house here is a large well

province, of which Lodi is the Capital, usually gives food to thirty thousand cows; and the cheese made here, improperly called Parmesan, is most excellent.

After crossing the Po in a bad ferry-boat, the *Pont-volant* having been destroyed by a great inundation, Travellers arrive at Piacenza<sup>s</sup>. This Town, seated in a rich and pleasant country between the Po and the Trebia, contains several objects of interest. *The Cathedral*, built during the twelfth century, is enriched with good paintings. In its Cupola are Frescos, by Guercino, representing the Evangelists, with Angels hovering round them! Below these groups are lesser Angels, forming the frieze; and still lower are figures of Sibyls. Franceschini has represented Virtue, Modesty, Humility, and Charity, in the groins which support the Cupola. Near these are Moses and Aaron, by Lodovico Caracci; and three Paintings by Procaccino; namely, the Assumption of the Virgin—David playing on the harp—and S. Cecilia on the violoncello. The great Altar-piece, by Procaccino, is an oil painting of considerable merit: it represents the Death of the Virgin; but has been so much injured, that the figures are scarce visible. One of the Chapels contains a good Picture, by the same Artist of S. Martino giving his cloak to a Beggar. A small side Chapel is embellished with a good Picture of the Holy Family, attributed to the Caracci-School: and the Church likewise contains a Picture of S. Corrado, by Lanfranco, and another of S. François Xavier, by Fiamingo; the Angels in fresco which surround the latter are also by Fiamingo: and the ascension

furnished inn, and lately was a private palace.

From Lodi there is a road, by Cremona and Mantua, to Bologna: and to the east of Lodi is the road through Brescia and Verona to Venice.

on the Ceiling of one of the Chapels is attributed to the same master. Parma has been lately enriched with three celebrated paintings, originally placed in this Cathedral, the Infant Jesus, S. Catherine, and S. Girolamo, by Francesco Mazzuola, called Parmigianino—the Death of the Madonna, by Annibale Caracci—and the approach of the Apostles to the Holy Sepulchre, after the Resurrection, by the same master. Here are, however, the best Copies which could be procured of these paintings. *The Church of La Madonna della Campagna* contains good Pictures: and *the Church of the Canonici regolari di S. Agostino*, designed by Vignola, *the Town-Hall*, by the same architect, and *two Equestrian Statues*, the one representing Ranuccio, and the other Alessandro Farnese, by Francesco Moca, likewise merit notice. Piacenza is built entirely of brick; not even its palaces excepted: it contains a pretty Theatre, and good Hotels<sup>n</sup>. Here commences the ancient *Via-Flaminia*, constructed during the Consulate of Lepidus and Flaminius, and leading to the *Via-Emilia*, in Romagna: and not far hence flows that memorable torrent the Trebia, through whose immense bed Travellers pass on their way to S. Giovanni in the road to Tortona.

At the distance of half a mile from Piacenza is a bridge thrown over the Po; with a plain, on the left, watered by that fine river, and the lofty Apennine on the right, with villages and farms at its base. Midway to Fiorenzuola the road crosses, by a stone bridge, a torrent called the Nura; and then traverses the bed of the Larda,

(g) There is, on the Piacenza side of the Po, a Custom-house, where a small fee usually exempts Travellers from being searched.

(h) *The Albergo delle tre Ganasce*, and S. Marco.

always dry in summer; but provided with a narrow bridge, over which carriages pass when the stream is swoln by winter-rain. Hence the road proceeds through Fiorenzuola (a small Town, where, however, the inns are good<sup>(i)</sup>) to Borgo-San-Donino<sup>k</sup>, seated on the Stirone, and not far distant from what are supposed to be the ruins of the ancient *Julia Chrisopolis*. The Cathedral at S. Donino, and the Edifice converted by order of Napoleon into an Asylum for the Poor, deserve notice. A few miles from this Town stands Castel-Guelfo, celebrated for having given its name to the Guelphs, whose strife with the Ghibellines bathed Italy in blood. Beyond Castel-Guelfo the road crosses the Taro by a peculiarly majestic Bridge; begun by Napoleon, and finished by Maria Louisa; thence to Parma, traversing a rich and beautiful valley adorned with villages and vineyards.

Parma, a handsome Town, derives its appellation from the river by which it is watered: its walls are between three and four miles in circumference; and its inhabitants are said to amount to thirty-five thousand: but, nevertheless, this City looks melancholy and deserted.

*The Cathedral*, built with brick, like all the other public edifices, the great theatre excepted, is a spacious Gothic structure, containing a High-altar richly decorated with precious marbles, and a Cupola finely painted by Correggio: the subject being the Assumption of the Madonna; who is represented ascending, encompassed by Angels, to Heaven, in presence of the Apostles and other Saints!! This celebrated work, like many of Correggio's frescos, is cruelly injured. Over the organ are the families of Correggio and Parmigianino,

painted by those great artists, and tolerably well preserved: and on the sides of the principal door are Portraits of Correggio and Parmigianino, likewise painted by themselves. This Cathedral contains a Monument to the memory of Petrarca.

*The Church of S. Giovanni Evangelista*, built with majestic simplicity, contains frescos, in its Cupola, by Correggio; who has represented the Saviour ascending to Heaven in presence of his Disciples!

*The Stoccata*, built after a design of Bramante, does honour to the taste of that distinguished architect, and is adorned with fine Paintings; namely, Moses breaking the Tables of the Law, by Parmigianino—Sibyls, by the same master—and Frescos, in the Cupola, by Correggio.

*The Convento delle Monache di S. Paolo* contains a room adorned with Frescos by Correggio; and considered as the most beautiful work of its kind he ever executed. The principal subject is Diana triumphant accompanied by Genii.

*The Royal Academy* (once the Royal Residence, and a very extensive building,) contains a newly fitted up Public Gallery for Pictures; some of the finest among which, are the following.—The Madonna and Infant Saviour, Mary Magdalene, and S. Jerome, called *La Madonna di S. Girolamo!!!*—the Flight into Egypt, called *La Madonna della Scodella!!*—the Martyrdom of Santa Placida, and her Sister, Santa Flavia!—the Deposition from the Cross!—the Madonna and Infant Saviour, with S. Peter, S. John, S. Catherine, and S. Cecilia!!—all five by Correggio—the *Madonna della Scala!* a fresco—and S. John crowning the Madonna! a fresco—both by Correggio—the Ascension, by Raphael!

(i) *La Croce Bianca* is the best.

(k) S. Donino contains two inns, *La Croce bianca*, and *L'Albergo del Angelo*.

—the Deposition from the Cross, by Annibale Caracci!!—two Pictures, by the same master, (already mentioned as having once adorned the Cathedral at Piacenza,) namely, the Death of the Madonna!—and the Approach of the Apostles to the Holy Sepulchre after the Resurrection!—The Madonna crowned, a fresco by Annibale Caracci—the Saviour, S. Catherine, and S. Girolamo, (already mentioned as having once adorned the Cathedral at Piacenza) by Parmigianino—the Adoration of the Magi, by the same master!—the Three Mariæ at the Holy Sepulchre, by Schidone!—the Deposition from the Cross, likewise by Schidone!!—and the Espousals of the Madonna, by Procaccino.

This Academy also contains several interesting Antiquities found at Velleia, a Roman municipal City; which was buried by the sudden fall of a mountain, supposed to have been undermined by a subterraneous water-course. This melancholy event took place in the fourth century: and judging by the number of human bones found at Velleia, when it was excavated in 1760, there seems reason to apprehend the inhabitants had not time to escape. Velleia was thirteen leagues distant from Parma; and some of the most interesting Antiquities with which it has furnished the Parma Academy are—a head of Adrian, originally gilt, and finely executed—two Latin Inscriptions, written on bronze, and said to be the largest ever discovered—Gold Chains—Bracelets—Armlets—Rings, &c., in the highest preservation—to one Chain a Medal is attached—Amphoræ—Lachrymatories—Lamps—a Pair of Snuffers, very like those usually attached to modern Roman lamps—various Ornaments

of Bronze—Stamps for stamping bread—Grecian Vases, &c.

*The great Theatre*, designed by Vignola, and built of wood, is the most spacious; and, in point of architecture, the most perfect edifice of its kind in Italy: it contains, with ease, from five to six thousand spectators, (some authors say nine thousand,) all of whom can see every thing which passes on the stage, and hear every syllable spoken by the Actors, even though uttered in a whisper. But this fine specimen of architecture is now so entirely out of repair, that a few years may probably reduce it to a heap of ruins.

Adjoining to the great Theatre is another, built after the designs of Bernini, and, comparatively speaking, small, as it does not hold more than two thousand spectators: but the present Sovereign, Maria-Louisa, is building a new Theatre.

Parma contains good hotels<sup>m</sup>.

Just beyond one of the City-gates is the *Palazzo-Giardino*, embellished with fine Frescos, by Annibale Caracci. Nine miles distant, on the way to Casal-Maggiore, is Colorno, a large Palace, adorned with two celebrated Statues; one representing Hercules, the other Bacchus, and both found in the Orto Farnese at Rome.

From Parma the road passes between neat and luxuriant farms to S. Ilario<sup>n</sup>, crossing, at the extremity of the Duchy of Parma, the Lenza by a magnificent Bridge, and then crossing the Crostolo by another Bridge previous to reaching Reggio. This Town, anciently *Rhegium Lepidi*, and seated on the Crostolo, is supposed to contain near sixteen thousand inhabitants. *The Cathedral* here merits notice, one of its Chapels being

(l) This picture is by some persons attributed to Agostino Caracci.

(m) *Il Paone* is remarkably comfortable.

(n) There is at S. Ilario, a troublesome custom-house; where Travellers usually give a fee, and have their trunks plumbed.



adorned with good Pictures; and the Church of S. Pietro is a handsome Edifice: but what particularly renders this place interesting, is its having given birth to that greatest of Italian Poets, Ariosto: indeed the soil seems to have been prolific of genius; for between Reggio and Modena, not a league distant from the road, is Correggio, the birth-place of the great painter who bore its name<sup>o</sup>.

Reggio contains three Hotels<sup>p</sup>.

Passing through Rubiera<sup>q</sup>, an old Fortress in bad condition, (where Travellers who arrive after dark find the Gates shut, and are compelled to wait till leave be obtained for having them opened,) the road crosses the Secchia by a fine Bridge thrown over that torrent; and then winding within view of a splendid Column, erected, according to report, in honour of Napoleon, enters Modena, anciently *Mutina*, a small but elegant City, situated amidst rich pasturages, between the rivers Secchia and Panora; and of late years much improved. The Gates are handsome; the Ramparts form a beautiful Promenade round the Town; the streets in general are straight, wide, and clean; and the Strada-maestra (part of the ancient *Via-Emilia*) is magnificent.

The Cathedral contains a Picture of the Presentation, by Guido: and the Campanile, a marble Edifice, is one of the loftiest Towers in Italy. The Churches of S. Vincenzo and S. Agostino merit notice; and the Public Library is well stored with valuable Manuscripts and rare Editions of Printed Works. The University has long been celebrated; and the Palazzo

Ducal, a splendid Structure, contains a noble Hall, the Ceiling of which is finely painted in Fresco by Francesconi; together with several fine easel Pictures; among which are—the Adoration of the Magi, by Palma Giovani—the Madonna, the Saviour, and other figures, by Garofalo—the Crucifixion, by Pomarancio!—the Holy Family, by Andrea del Sarto—a Madonna and Child, by Raphael!—Christ giving Sight to the Blind, by Agostino Caracci!—the Ascension of the Madonna, by Lodovico Caracci—four small Pictures, by Annibale Caracci!—S. Rocco, by Guido—the Crucifixion, by Guido—the Martyrdom of S. Peter, by Guercino!—the Martyrdom of S. Francesco, by Leonello Spada—a Head, by Albert Durer!—and a Head of the Madonna, by Carlo Dolce! The Chapel is adorned with a Painting of the Circumcision, by Procaecino<sup>r</sup>.

Modena contains Public Baths, a Theatre, a public Promenade, and several Private Collections of Pictures, reported to be upon sale: and it likewise still contains the Secchia, or Bucket, immortalized by Tassoni. This object, so interesting to lovers of mock heroic poetry, is now removed from the Cathedral, where it used to be exhibited, and placed in a neighbouring Tower, under the care of the Municipality: but Travellers may always see it, by applying to the Custode of the Tower.

Modena afforded an asylum to Brutus, after the assassination of Cæsar; and is also famous for having given birth to Muratori, Vignola, and the Author of the *Secchia Rapita*<sup>s</sup>.

(o) The family name of this distinguished artist was Allegri: he died soon after having attained his fortieth year, universally esteemed and lamented: for he was industrious, modest, even to humility, and so well tempered as to feel no resentment at the envy and malice excited by his brilliant talents. He directed his attention particularly to the art of foreshortening; and always drew from nature.

(p) The Albergo Reale is tolerably good.

(q) Rubiera boasts but one tolerable Inn; and that stands beyond the Bridge, on the road to Modena.

(r) A fine picture, by Correggio, will shortly enrich this collection.

(s) The Hôtel di S. Marco, at Modena, is a good inn; so likewise is The Albergo Reale.

At a short distance from this City the road crosses the Papora by a handsome newly-constructed bridge, which marks the limits of the Duchy; thence proceeding to Castel-Franco, the first town of the Ecclesiastical Territories<sup>t</sup>, and thence passing through Samoggia<sup>v</sup>, and traversing a rich country adorned with several villas and a fine view of the Apennine, till it crosses the Reno by a handsome Bridge, and enters Bologna on the site of the ancient Roman road<sup>u</sup>.

Bologna, seated on the Reno, at the base of the Apennine, is supposed to have derived its name from the Galli-Boïonienses, who called it Boïona, which time changed first into *Bononia-Felsinia*, and at length into Bologna: but, be this as it may, the City is of high antiquity, well peopled, commercial, wealthy, and situated in a salubrious though not a warm climate: its walls are said to be near five miles round; and its population is supposed to amount to seventy thousand inhabitants.

*The Cathedral* here, a fine edifice, erected in 1600, contains, in its Sanctuary, the last work of Lodovico Caracci, a Fresco, representing the Annunciation! In the Chapter-room is a picture of S. Peter and the Madonna, bewailing the death of the Saviour, by the same master; who has likewise adorned the lower end of the Choir with a fresco of Christ presenting the keys of Heaven to S. Peter. Beneath the Choir is a curious Crypt.

*The Church of S. Pietro*, a noble structure, contains a Fresco representing the Salutation, by Lodovico Caracci.

*The Church of S. Petronio*, built in 432, and repaired in 1390, is large, and, on account of its

antiquity, merits notice. Charles V, was crowned here by Clement VII; and this Edifice contains the celebrated Meridian of Cassini; the gnomon of which is eighty-three feet in height.

*The Dominican Church* contains good Paintings; among which is the Paradise of Guido, one of his finest compositions in fresco!

*The Church of S. Bartolommeo* contains a celebrated Madonna and Infant Jesus, by Guido—and the Martyrdom of S. Bartolomeo, by Franceschini.

*The Church of S. Salvatore* is enriched with good Paintings.

*Lo Studio*, the Palace belonging to the University, was designed by Vignola; and contains a Statue of Hercules, in Bronze; a Museum of Natural History; an Anatomical Theatre; a Cabinet of Antiquities; and a Library well stored with ancient Manuscripts, and Books of Science. Some writers suppose this famous University to have been founded by the Emperor, Theodosius II, in 425; while others ascribe its foundation to the Countess Matilda, at a much later period. It once contained six thousand students, and seventy-two professors: but its celebrity has, in modern times, diminished; though Bologna is still an excellent place for the education of young persons; as masters of every description are attainable here, on moderate terms: besides which, the high cultivation of science, and the courtesy which characterizes the upper rank of persons at Bologna, render it a pleasant place for a permanent residence.

*The Accademia delle belle Arti* has a very fine, though not a very numerous collection of Pictures; among which are—the Deposition from the Cross, by Cignani—the

(t) Here Travellers are obliged to fee the Custom-house Officers, in order to escape being searched.

(v) *La Posta*, at Samoggia, is a good inn.

(u) The modern road between Milan and Bologna is most excellent, and does not pass over one high hill.



Ascension of the Madonna, by Sabbatini—the Baptism of Christ, by Albano—the Conversion of S. Paul, by Lodovico Caracci—an Adoration, by the same great master—S. Girolamo, by Agostino Caracci—S. Bruno, by Guercino—the *Madonna della Pietà*, by Guido—S. Cecilia, by Raphael!—the Massacre of the Innocents, by Guido—the Madonna in Heaven, by Parmigianino—the Head of Guido, by Simone da Pesaro—the Portrait of S. Andrea Corsini, by Guido—the Martyrdom of S. Agnes, by Domenichino!—and the *Madonna del Rosario*, by the same great master!

*The Palazzo-Marescalchi* contains a good collection of Pictures; among which are—several productions of the Flemish School—the Head of a Young Man, by Rembrandt—a fine Tintoret—S. Peter, by Guido—a Master and his Scholar, by Caravaggio—a Head, by Denner—Banditti destroying a Town, by Teniers—an old Man, by Rembrandt—S. Peter and S. Paul, by Caravaggio—the Saviour and Angels, by Correggio!!!—S. Peter and other Saints, by ditto!—an Ecce Homo, School of Leonardo da Vinci—S. Cecilia, by Domenichino—a candle-light Picture, master not known—a Madonna and Child, by Paolo Veronese—and Neptune and Proserpine, by Correggio.

*The Palazzo-Zampiere* has a Hall the Ceiling of which is finely painted by Lodovico Caracci; the subject being a group of Jupiter with the Eagle and Hercules! The same apartment contains a Painting by Agostino Caracci; who has represented Ceres in search of Proserpine; and the Rape of Proserpine in the back ground. The Ceiling of another room is by Annibale Caracci, and

represents the Apotheosis of Hercules. The Ceiling of the third room is by Agostino Caracci; and represents Hercules and Atlas supporting the Globe: this room likewise contains a Painting of Hercules and Cacus, by the same artist. The Ceiling of the fourth room is by Guercino, and represents Hercules strangling Antæus! One of the accompanying ornaments of this Ceiling exhibits a beautiful figure of Love stealing the spoils of Hercules.

*The Tower of Asinelli*, erected in 1109, is three hundred and twenty-seven Paris feet in height; and inclines nearly four, from the perpendicular line. *The neighbouring Tower*, erected in 1110, is an hundred and forty feet high, and declines above eight, from the perpendicular line.

A handsome Fountain, adorned with a colossal Statue of Neptune, by Giovanni di Bologna, embellishes the Piazza del Gigante: and through the city runs a Canal, by aid of which Travellers may be conveyed, by water, to Ferrara; and thence embark on the Po for Venice.

The Theatre at Bologna is one of the largest in Italy: and the façades of the Palaces, and other buildings, are magnificent: but the streets appear narrow, from being lined almost universally with Porticos: and this circumstance, added to the want of spacious piazzas, diminishes the beauty of the Town, by giving it a sombre appearance\*. The Modena and Ferrara Gates are handsome. Travellers, on arriving at Bologna, are greeted by an excellent band of musicians; who, after having played a few tunes, are well satisfied by a fee of two or three pauls.

It is said that remains of the Baths of Marius, and likewise of a

(w) Among the best Hotels here, are *The grande Albergo Imperiale*, and *L'Albergo di S. Marco*.

Temple of Isis, on the foundations of which the Church of S. Stefano now stands, may be traced here.

Bologna gave birth to Guido, Domenichino, Albano, Annibale, Lodovico, and Agostino Caracci<sup>x</sup>, and Benedict XIV: and among its natural curiosities is the Phosphorescent stone, found near the City, on Monte-Paderno.

About one mile distant from the walls, is the *Campo Santo*; once the Certosa-Convent: and here lies the celebrated Singer, Banti; whose vocal powers, not long since, captivated Europe. This Repository of the Dead is worth notice; and its Church contains Paintings by Cesi, Guercino, Guido, &c.

The Church of the *Madonna della Guardia* also merits notice; as it is approached by a Portico, consisting of six hundred and forty arches, built at the expense of various individuals, corporations, and ecclesiastical establishments; the whole being three miles in length; and extending from the City to the Church; which is magnificently placed; and somewhat resembles the Superga, near Turin.

Persons who enjoy fine scenery, and good paintings, should likewise visit *S. Michele in Bosco*; once a Convent belonging to the Olivetans. The Portico of the Church is adorned by the pencil of Cignani: and one of the Chapels contains a Picture by Guercino, representing Bernardo Tolomei, the Founder of the Order, receiving his statutes from the Madonna. In the Convent are several fine Works by Lodovico Caracci, and one by Leonello Spada. The situation of this building is lovely.

(x) Annibale Caracci was designed for a goldsmith: but his uncle, Lodovico, observing that both Annibale and his brother, Agostino, were blessed with great abilities, took upon himself the office of instructing them in the art of painting: and so much did they profit

From Bologna, by the Apennine, to Florence, the road though hilly, is excellent; owing to improvements made by direction of the late Cav. Fabbioni.

The time usually employed in accomplishing this journey, either with post-horses, or *en voiturier*, is from fourteen to fifteen hours. The ascents and descents are more rapid than those of the Simplon, though not sufficiently so to render a drag-chain often requisite, even for heavy carriages; and the paved gutters intersected by small wells, made to receive the streams which rush from heights above the road, keep the latter dry, and in good repair.

Between Bologna and Pianora, (the first Post,) the country is rich and flat; but at Pianora the ascent of the Apennine begins, and continues to the confines of Tuscany. Near the second Post, (Lojano,) is a magnificent view of the Mediterranean and Adriatic sea, together with the plains extending from Bologna to Milan. At Lojano Travellers should not attempt to sleep; because the Inn is very small and uncomfortable: but at Pietramala, the frontier Custom-house of Tuscany, and about midway between Bologna and Florence, there is an Inn provided with several beds; and, though not good, tolerable. The ascent from Lojano to Pietramala displays bold scenery, more beautiful than the Alps, though less sublime: but this part of the Apennine, from being situated immediately between the Mediterranean and the Adriatic, and very near both, is liable to peculiarly strong and bitter gusts of wind; and, therefore, much colder than the Alps. About a mile distant

by his lessons, that their memory must be for ever honoured by true lovers of the Arts.

(y) Here Travellers usually have their trunks plumbed; and give from three to five francs, per carriage, to the Custom-house Officers.

from Pietramala is a small Volcano, situated on a hill, called *Monte di Fo*, and covered with rocks. There being neither a carriage, nor a mule-road to the spot, it is necessary to walk, in order to visit this Volcano; and less than an hour and a half cannot be allowed for going and returning. The mouth of the Volcano disgorges unceasingly clear flames, sometimes spreading fifteen feet in circumference, and always burning brightest in wet and stormy weather. From Pietramala the road descends to Le Maschere, (a tolerably good Inn, well provided with beds,) thence proceeding through a country gradually increasing in richness; till at length Val d'Arno opens to the view, and exhibits, in its centre, the beautiful City of Florence, seated amidst

fields teeming with almost every valuable production of the vegetable world, and surrounded by hills clothed with the silver olive and the vine, and studded with an innumerable host of splendid villas.

Ariosto says of Florence, that, on seeing the hills so full of palaces, it appears as if the soil produced them. "And if thy palaces, (continues he,) which are thus dispersed, were concentrated within one wall, two Romes could not vie with thee."

The approach to Florence displays for several miles, a richness of cultivation unrivalled perhaps in any country, (the environs of Lucca excepted:) and the entrance to the City this way, through the Porta-San-Gallo, is strikingly magnificent\*.

### CHAPTER III.

## FLORENCE.

Origin and present appearance of Florence—Palazzo-Vecchio—Loggia—Piazza del Granduca—Palazzo del Podesta—Fabbrica degli Ufizi—Magliabechiana Library—Royal Gallery—Palazzo-Pitti—Giardino di Boboli—Museo d'Istoria Naturale—Duomo—Campanile—Baptistery—Chiese di San Marco—S. S. Annunziata—S. Maria Maddalena dei Pazzi—Santa Croce—S. Lorenzo—New Sacristy—Old Sacristy—Capella de' Medici—Mediceo-Laurenziana Library—Chiese di Santa Maria Novella—D'Or-San-Michele—Di San-Spirito—Del Carmine—Di S. Trinità—Di S. Ambrogio—Di S. Gaetano; &c.—Reale Accademia delle belle Arti—Oratorio dello Scalzo—Palazzi Gerini—Riceardi—Corsini—Mozzi—Buonaroti—Strozzi—Uguccioni—Casa dei Poveri—Spedale di Bonifazio—Spedale di Santa Maria Nuova—Spedale degl' Innocenti—Column in Via-Romana—Column near the Ponte S. Trinità—Column in the Piazza del Duomo—Bronze Wild-boar in the Mercato nuovo—Pedestal near the Church of S. Lorenzo—Statue of Ferdinando I.—Porta S. Gallo—Triumphal Arch—Fresco by Giovanni di San Giovanni—Ponte S. Trinità—Theatres—Florentine Mosaic Work, and Sculpture in Alabaster—Accademia della Crusca—Hotels—Provisions—Water—Climate—Festa di San Giovanni—Corso dei Barberi—Game called Pallone—Environs of Florence—Royal Cascini—Careggi de' Medici—Poggi Imperiale—Pratolino—Fiesole—Vallombrosa—Abbey of Camaldoli—Convent of Lavernia—Character of the Florentines—Tuscan Peasantry—their behaviour at a Dance—Anecdote relative to a Foundling—Laws of Leopold—Population of Tuscany.

FLORENCE, in Italian, Firenze, which signifies, in the Etruscan language, a red hily, (actually the arms of the city,) has deservedly acquired the appellation of *La Bella*; it stands (as already men-

(z) All the Gates of Florence are shut when it becomes dark, except the Porta San-Gallo.

tioned) in a luxuriant, beautiful, and extensive plain, encircled by the Apennine; and is said, by some authors, to have been an ancient town of Etruria, afterwards inhabited by the Phœnicians; while others suppose it to have been founded either by Sylla's soldiers, or the people of Fiesole: and one thing seems certain, namely, that the choicest part of Cæsar's army was sent to colonize at Florence, (then called *Florentia*,) about sixty years before the birth of our Saviour; and under the dominion of the Roman Emperors it became one of the most considerable cities of Etruria, and was embellished with a Hippodrome, a Campus Martius, a Capitol, and a road, called *Via-Cassia*. Its walls are six miles in circumference; and contain about eighty thousand persons; and the river Arno, (anciently *Arnus*,) which runs through it, is adorned with four handsome bridges: its squares are spacious and numerous; its streets, like those of every large Tuscan city, clean, and excellently paved with flat stones; and, were the façades of all its churches finished, nothing could exceed the elegance of this Athens of Italy.

The *Palazzo-Vecchio*, or national Palace, adorned with a Tower so lofty that it is deemed a *chef-d'œuvre* of architecture, was built about the close of the thirteenth century, by Arnolfo, the Disciple of Cimabue.

This edifice, like all the early specimens of Florentine architecture, is grand and gloomy; combining the ancient Etruscan style with the Grecian. On each side of the Gate of entrance is a Group in marble; the one represents David slaying Goliath, and was done by Michael Angelo; the other represents Hercules slaying Cacus, and is attributed to

Donatello\*. The Court leading to the great staircase is spacious, and exhibits superb Columns, which, toward the close of the last century, were substituted for those raised by Arnolfo. Here likewise is a group, by Rossi da Fiesole, of Hercules slaying Cacus. The Great Hall of this Palace is a magnificent apartment with respect to dimensions and proportions; and displays the most celebrated actions of the Florentine Republic and the Family of Medici, painted by Vasari, four pictures excepted; one of which, by Ligozzi, represents the Coronation of Cosimo I—another, the twelve Florentines at the same time Ambassadors from different States to Boniface VIII, also by Ligozzi—a third, the Election of Cosimo I, by Cigoli—and a fourth, the Institution of the Order of S. Stefano, by Passignano. This Hall likewise contains an unfinished Group of Victory with a fallen Foe, by Michael Angelo. The Exploits of Furius Camillus are painted in tempera, by Salviati, in the Sala dell' Udienza Vecchia.

The *Loggia of the Palazzo Vecchio*, called *Loggia dei Lanzi*, and erected after a design of Andrea Orcagna, is a beautiful open Gallery, raised on five steps, and presenting a front of three Columns and three Arches. The capitals of the columns support a Frieze and projecting Cornice: the construction of the roof is particularly admired; and the whole Edifice considered as a masterly combination of Greek and Gothic architecture. Beneath the arches of this Edifice are the following pieces of sculpture:—A Group, in bronze, representing Judith and Holofernes, by Donatello—a Group, likewise in bronze, of Perseus and Medusa, by Benvenuto

(a) It has been, by some writers, attributed to Bandinelli.

Cellini! (The *Basso-rilievo*, on the Pedestal which supports this group, is much admired;)—and a Group, in marble, of a young Roman Warrior carrying off a Sabine Female, whose Father is prostrate at his feet; with the Rape of the Sabines, in *basso-rilievo*, on the Pedestal, by Giovanni di Bologna!! Six ancient and finely draped Statues of Sabine Priestesses line the Wall of the Loggia; and two Lions of marble, brought from the Villa Medici, at Rome, stand on either side of the Entrance.

The *Piazza del Granduca* is adorned with a beautiful Equestrian Statue of Cosimo I, in bronze, by Giovanni di Bologna; who has represented the Grand-Duke as entering Florence in triumph, after the conquest of Siena; and on the Pedestal of the statue the fate of the vanquished City is recorded in *basso-rilievo*. This Piazza likewise contains a Fountain, erected by Cosimo I, after the design of Ammannati; and exhibiting a colossal statue of Neptune in a car drawn by four sea-horses, with Tritons and other appropriate ornaments: but the Fountain is ill placed; and the statue of Neptune much too gigantic for its situation.

The *Palazzo del Podesta*, converted during the close of the thirteenth century into a Prison, and called *Il Bargello*, was built by Arnolfo; and merits notice from being one of the early specimens of Florentine architecture. Its Gate exhibits two Lions, the supporters of the arms of Florence: and the Walls of the Court of this Edifice are covered with Monumental stones, on which the names of citizens who held the offices of Podesta, Esecutore, and Capitano, during the Republican Government, are inscribed. The arms of the Palazzo, consisting of Dragons, Bears, and chained Dogs, may likewise be seen here.

The *Fabbrica degli Ufizi*, which comprehends the Royal Gallery, was built by Vasari: the exterior part of the edifice is ornamented with Doric Columns, forming two magnificent Porticos, united at one end by an Arch, which supports the apartments occupied by courts of justice; and, over this arch, is a statue of Cosimo I, by Giovanni di Bologna; together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The *Magliabechiana-Library*, rich in manuscripts and printed books of the fifteenth century, (and where the Florentine Academy meet,) is under the same roof with the Royal Gallery; the latter is usually open to the public from nine in the morning till three in the afternoon, festivals excepted.

*Staircase leading to the Royal Gallery.* Between the windows is the Statue of Bacchus, in marble; and, opposite to it, the Statue of a Child.

*First Vestibule.* A Statue of Mars, and another of Silenus, with an infant Bacchus, both in bronze—ten Busts of the Princes of the House of Medicis, among which is that of the great Lorenzo—four *Bassi-rilievi*.

*Second Vestibule.* A Horse in marble; supposed to have originally belonged to the group of Niobe and her Children!—Two quadrangular Columns, which appear to represent the victories by land and sea of the person to whom they were dedicated: on one of these Columns rests a Head of Cybele; and, on the other, a fine Bust of Jupiter—a Wild-boar!! said to be Grecian sculpture—colossal Statues of Adrian, Trajan, and Augustus—two Wolf-dogs!—a Bust of Leopoldo.

*First Corridor.* The ceiling of this immense Gallery is adorned with arabesques: round the walls near the ceiling, are portraits of the most renowned Characters of an-

tiquity; comprehending generals, statesmen, princes, and literati; and, on the wall to the left, below the portraits, are paintings of the Florentine school. Here, likewise, is a most valuable collection of Busts of the Roman Emperors, and many of their Relatives, which go round the three corridors. The first Corridor contains several curious Sarcophagi; one of which, in the centre of this apartment, near the entrance-door, is particularly admired. On the left side are Statues of a Wrestler, Mercury, and Apollo, all especially worth notice; as are the Statues of Apollo, Urania, and Pan with the young Olynthus, on the right side.

*Second Corridor.* On each side near the ceiling, is a continuation of the portraits of the most renowned Characters of antiquity; here, likewise, are paintings containing the history of S<sup>a</sup>. Maria Maddalena, together with several pieces of sculpture, namely, Cupid! Bacchus and Ampelos! a Bacchante; Mercury! Leda; a circular Altar! supposed to be the work of Cleomenes; Cupid and Psyche; Venus-Anadyomene! Pallas-Athenas; the Pedestal of a Candelabrum dedicated to Mars; on which stands a small triangular Altar; Ganymede, restored by Benvenuto Cellini; Ganymede with the Eagle! Venus, whose head is encircled by a diadem which seems to have been originally coloured with Tyrian purple, and enriched with gold and precious stones!! Torso of a Faun!!

*Third Corridor.* The ceiling of this immense Gallery is adorned with paintings, representing the revival of the Arts and Sciences, with other historical subjects; in which are introduced portraits of all the most eminent Characters among the Florentines. On each

side, near the ceiling, is a continuation of the portraits of the most renowned Characters of antiquity; and, on the left side, below the portraits, are paintings by the Neapolitan, and other Schools. Here, likewise, is a large number of statues; among which are Marsyas, restored by Donatello—Marsyas, restored by Verrocchio—Thetis seated on a Sea-horse—Hygeia—a Discobolus, supposed, by Visconti, to be an ancient copy of the Discobolus of Myron—Minerva, supposed to be either an Etruscan work, or a production of the Ægina School—Mercury, the upper part ancient, the lower part modern—Apollo seated—Æsculapius, supposed to have been part of a Group; there being, on the left shoulder of this Statue, a mark of the hand of another figure—Marcus Aurelius—Bacchus, by Michael Angelo—Bacchus, by Sansovino—Apollo, (unfinished) by Michael Angelo—S. John Baptist, by Donatello—a Copy of the Laocoon, by Bandinelli—an antique recumbent Statue in touchstone, supposed to represent Morpheus!—and an Altar dedicated to the Lares of Augustus.

Among the most striking Busts in the Corridors are those of Julius Cæsar, in marble—Julia, the Daughter of Augustus—Marcus Agrippa—Caligula—Nero when a child!—Otho!—Julia, the Daughter of Titus—Vespasian—Titus—Plotina, the Consort of Trajan—Adrian—Antoninus Pius!—Faustina the elder<sup>b</sup>—Annius Verus, the infant Son of Marcus Aurelius<sup>c</sup>—Marcus Aurelius Antoninus<sup>d</sup>—Commodus—Septimius Severus—Caracalla—and Geta.

Adjoining to the third Corridor, and not far distant from the Statues of Marsyas, is an interesting Apartment, called *The Cabinet of*

(b) Placed near the windows.

(c) Here are two Busts of this Child; one being finely executed, the other very inferior.

(d) Here are four Busts of Marcus Aurelius; that which represents him in the meridian of life being the finest.



*Sculpture of the fifteenth century*; and containing six *Bassi-rilievi*, by Benedetto di Rovezzano, representing the Life of S. Giovanni Gualberto—six *Bassi-rilievi*, by Luca della Robbia, intended as interior decorations for the Duomo at Florence—two unfinished *Bassi-rilievi*, by the same artist; one of which represents S. Peter delivered from prison, and the other the Crucifixion of that Apostle—four *Bassi-rilievi*, by Donatello, intended as interior decorations for the Duomo at Florence, and forming a Dance of thirty Genii—an unfinished *Basso-rilievo*, by Michael Angelo, which represents the Madonna, the Infant Saviour, and S. John—a *Basso-rilievo*, by Antonio Rossellino, which represents the Madonna adoring the Infant Saviour—a *Basso-rilievo* of S. John, in touchstone, attributed to Donatello—a Bust of Pietro de' Medici, by Mino di Fiesole—a portrait of a Female, in the style of Donatello—a Bust of Macchiavelli, executed in 1495, author unknown—a Statue of S. John, by Michelozzo Michelozzi—and a *Basso-rilievo*, by Andrea Verrocchio, the master of Leonardo da Vinci.

*Cabinet of modern Bronzes. Originals.* Mercury standing on the wind, by Giovanni di Bologna!!—two small models of this fine work, and a model of the seizure of the Sabine Virgins, attributed to the same great Sculptor—six Statues, by Giovanni di Bologna, representing Juno, Venus, Vulcan, Apollo, &c. Over the door of entrance to the *second Cabinet* is a fine Bust of Cosmo I, by Cellini—this Cabinet contains a Model in wax, and another in bronze, of Perseus, by Cellini—Abraham's sacrifice, by Ghiberti!—the Statue of a Child with wings, attributed to Donatello—David, by Verrocchio—an anatomical Statue, by Cigoli—a *Basso-rilievo* representing a Battle—*Bassi-rilievi* re-

presenting S. Francis Xavier, S. Joseph, and S<sup>a</sup>. Teresa, by Soldani—and a recumbent Statue, by Vecchietta of Siena. *Copies.*—The Venus de' Medici—the Arrotino—the Wrestlers—and the Faun of the Tribune, all by Soldani—the Toro Farnese, found buried in the earth, near Artimino—a small but admirable Copy of the Laocoon—and a Bust of Michael Angelo.

*Cabinet of antique Bronzes*; enclosed in fourteen glass-cases—the first of which contains, Apis, Jupiter, Neptune, Pluto, and a remarkable Head of Saturn; Juno, with Etruscan characters on her hip! a Grecian Bust of Minerva; &c. *Second case.* Venus with her attributes—a celestial Venus—a triumphant Venus—an Hermaphrodite!—an Amazon!—Mars armed, &c. *Third case.* Hercules, Bacchus, and Bacchantes—a Faun blowing the Doric flute—the Labours of Hercules represented by a multitude of small Statues—a Genius giving ambrosia to Bacchus! *Fourth case.* Victory, Fortune, Genii, Egyptian divinities; among which is a beautiful Serapis, and Isis, crowned with a disk, holding Horus on her lap. *Fifth case.* Etruscan divinities; a very fine collection. *Sixth case.* Portraits of men and women; fragments of Statues, beautifully executed; and a small Skeleton. *Seventh case.* Animals of various kinds, which served for votive offerings, Symbols, and military Ensigns; a Hippogryph, a Chimæra; a Bull with a man's head; a Roman Eagle, which belonged to the twenty-fourth Legion—and an Open Hand, called by the Romans *Manipulus*. *Eighth case.* Sacrificial Instruments, Altars, and Tripods; a curious Sistrum; a mural Crown, &c. *Ninth case.* Candelabra and Lamps. *Tenth case.* Helmets, Spurs, Bits, &c. for horses; Rings, Bracelets, Earrings, all made of gold; Mirrors

of white metal; and Needles made of hair. *Eleventh case.* Ancient Inscriptions graven on bronze—a Manuscript, on wax, nearly effaced—Roman Scales and Weights; &c. *Twelfth and Thirteenth cases.* Kitchen Utensils—a silver Disk! on which is engraved, “Flavius Arda-burius,” who was Consul of Rome in 342. *Fourteenth case.* Locks, Keys, and some Monuments of the primitive Christians; among which is a Lamp in the shape of a boat, with a figure of S. Peter at the stern. *Middle of the cabinet.* The Head of a Horse! An Orator, with Etruscan Characters engraved on his robe!! this fine statue was found near the Lake of Perugia—a Chimæra, with Etruscan Characters engraved on one of the legs!! it was found near Arezzo—An Etruscan Statue of a Genius, or, perhaps, a Bacchus, found at Pesaro\*!!! A Minerva, injured by fire, but very beautiful; on the helmet is a Dragon, the symbol of vigilance and prudence!! This statue was found near Arezzo, and one arm has been restored. Behind the Chimæra is a Torso! and, before it a Tripod! supposed to have belonged to a temple of Apollo. The cabinet likewise contains four Busts, found in the sea, near Leghorn; they appear to be Grecian sculpture; and one of them resembles Homer<sup>f</sup>.

*Cabinet of ancient Vases in terra cotta.* This Cabinet is embellished with a pretty Statue, supposed, from its pensive attitude, to have originally represented the Genius of Death; but restored, by mistake, as a Cupid. The Vases are all denominated Etruscan; though some of them were found

in Greece, and others in the Island of Elba: the major part, however, came from Volterra, Arezzo, Orbetello, and Sarteano, near the ancient Clusium; which last named spot furnished about eight hundred. Two of an uncommon size adorn the Armoire numbered X. Some of the handsomest are inscribed with Greek characters; and one of these adorns the centre of the Armoire numbered V. The finest Vase, with respect to form, is black, and stands in the centre of the Armoire numbered III. The next Armoire, numbered IV, contains a pair of Vases precisely alike: and the Vases in the Armoires numbered I, II, III, IV, and VIII, are all Etruscan. The ground of Etruscan Vases appears to be almost universally black; and the paintings found upon them usually represent national games, combats, and the coronation of victors. This Cabinet likewise comprises *terra-cotta* Lamps, and Figures of Animals; which, according to Caylus, were offered by indigent persons to the gods, in place of Victims.

*Hall of Niobe.* At the upper-end of this magnificent apartment is the celebrated group of Niobe and her Youngest Child; supposed to have been done by Scopas; and generally considered as the most interesting effort of the Grecian chisel Italy can boast: it is not, however, perfect; as one of the mother's hands, and one of the child's feet, have been restored. Round the apartment are statues of the other Children of Niobe; which seem the work of various artists. The Daughter, next to Niobe, on the left, is ad-

(e) Winckelmann seems to have thought this fine statue the work of a Grecian artist; especially as Pesaro was a Grecian colony.

(f) The Etruscan Bronzes of the Florentine Gallery are supposed to have been executed at a period when Sculpture of this sort had reached its zenith of perfection in Etruria; where, according to Pausanias, bronze

statues existed much earlier than in Greece. We are told that Romulus had his statue made of bronze, probably by an Etruscan artist; we are likewise told that this event occurred about the eighth Olympiad; and it does not appear that the Greeks worked in bronze till about the sixtieth Olympiad.

mirably executed; the opposite Statue, on the right, has great merit; the Dead Son is wonderfully fine; but, considering the fable, it appears extraordinary that the sculptor should have placed him on a cushion. The two Daughters, on each side of the Pædagogus, and the third Statue, on the left of the entrance door, have great merit. It is extremely to be regretted that these *chefs-d'œuvres* of art are not disposed in such a manner as to accord with the subject.

The second Statue on the left of the entrance-door is a Pysche, and has nothing to do with the tragedy of Niobe; but was introduced merely to ornament the apartment; as likewise was the Statue of a youth kneeling, and apparently wounded<sup>s</sup>.

The walls of this room are adorned with the following Pictures.—Portrait of an old person, supposed to be the Mother of Rubens, by Vandyck—a Wild-boar Hunt, by Snyders!—Henry IV, of France, at the battle of Ivry, by Rubens—the triumphal entry of Henry IV into Paris, by Rubens—a Fortuneteller, by Gherardo delle notti—and the Madonna and Infant Saviour, Mary Magdalene, David, &c. attributed to the same master.

*Cabinet of Baroccio.* The Adoration of the Infant Jesus, by Gherardo delle notti—the Deposition from the Cross, by Bronzino—the Madonna, the Infant Jesus, and S. Anne, by Luini—a Story from Ariosto, by Guido—Eliza-

beth, Duchess of Mantua, by Andrea Mantegna—Jesus arrested, by Soddoma—a Man with a Monkey on his shoulders, by Annibale Carracci!—the Madonna entreating our Saviour to bless the Charitable, called *the Madonna del Popolo*, by Baroccio!!—Portrait of Julian de' Medici, Duke of Nemours, by Alessandro Allori—Small picture of a Female, by Holbein—portrait of Elizabeth Brandts, the first Wife of Rubens, by that master!—the Dispute in the Temple, by Caravaggio—portrait of Galileo, by Subterman!—the Magdalene, by Carlo Dolci!—S. Peter healing the lame Man at the Gate of the Temple, by Cosimo Gamberucci!—Head of S. Peter in tears, by Volterrano—the same subject, by Lanfranco!—the Virgin in grief, by Sassoferrato!—portrait of a Princess resembling Mary, Queen of Scotland, by Vandyck—portrait of the Sculptor, Francavilla, by Porbus—portrait of Vangelista Scappi, by Francia—a Bacchanalian Party, by Rubens!—Philip IV, of Spain, on horseback, by Velasquez—S. Clovis of the Cordeliers, Bishop of Toulouse, praying to the Madonna, by Carlo Dolci—the Infant Jesus with Angels, by Albano—the Empress S<sup>a</sup>. Galla Placidia, being a portrait of Felicia, second Wife of the Emperor Leopold, by Carlo Dolci.

This Cabinet contains four Tables of Florentine Mosaic Work, called *Opera di Commesso*<sup>h</sup>. The octagon Table in the centre of the Cabinet displays topasses, onyxes, agate, lapis-lazuli, &c. It occu-

(g) The Statues placed in this Hall, to represent the Tragedy of Niobe, and found at Rome, near the Porta-Ostiensis, are sixteen in number reckoning Pædagogus. We learn, however, from Homer and Propertius, that Niobe had only six sons and six daughters; the former of whom fell by the hand of Apollo, and five of the latter by that of Diana. Other writers say, Niobe had fourteen children; but, at the same time, admit, that one of them (Chloris, who married the Monarch of Pylos) was spared. The Group, therefore, ought not to consist of more than thirteen, or,

at the utmost, fifteen persons. Mr. Cockerell, an able and ingenious English architect long resident in Greece, supposes this Group to have been the decoration, for the tympan of the pediment of a temple, and whoever examines the decorations of ancient temples must coincide with him in opinion.

(h) Florentine Mosaic-work, called *Opera di Commesso*, consists of sparks of gems, and minute pieces of the hardest and most precious marbles, so placed as to imitate flowers, insects, and paintings of every description.

pied the time of twenty-two artificers for twenty-five years, and cost forty thousand sequins.

*Cabinet of Inscriptions.* Besides a considerable number of Greek and Latin Inscriptions, here are several interesting Heads and Busts; namely—Brutus, by Michael Angelo, only just begun; and above it the first work of that great artist (the Head of a Satyr) executed when he was but fifteen, and the cause of his introduction to the Platonic Academy.—Carneades—Scipio! rare—Sappho—Solon!—Head of an old Man admirably preserved—Anacreon—Head in Lapis Suillius, supposed to represent Euripides—Marcus Antonius the Triumvir, a colossal Bust, and very rare—Demosthenes—Cicero!—and Plato!—the last very rare, and displaying the name of the philosopher in Greek characters. Here likewise is a valuable Basso-rilievo, supposed to represent the Earth, Air and Water—and the centre of the Apartment contains an Altar of granite, with Figures in *alto-rilievo*, and a Statue charged with Hieroglyphics (probably an Osiris) resting on the Altar. On each side of this Statue is a small Idol, and behind it a Figure of a larger size, seated. This Work, called *Pompa Isiaca*, is supposed to be anterior to the time of Adrian.

*Cabinet of the Hermaphrodite.* The *Chef-d'œuvre* of Grecian Sculpture which gives its name to this Apartment reposes on a Lion's Skin, and resembles the celebrated Hermaphrodite of the Paris Gallery. Near the door of entrance are two Fragments, one of which (in Parian marble) seems to have represented Bacchus, or a Faun, and is highly estimated; the other (a Torso of basalt) appears to have been done by a distinguished artist. This Cabinet likewise contains Hereules strangling the Serpents sent by Juno to devour him!

—two Children and a Goose, supposed to have belonged to a fountain—a beautiful Infant crowned!—a colossal Head of Alexander, Grecian sculpture, and particularly fine!!—a colossal Head of Juno—and a colossal Head of an old Person with a beard; but whom it represents is unknown!

*Cabinet of Egyptian Antiquities.* Fixed in the wall on the left of the door of entrance to this Cabinet is a very curious Tablet in high preservation—the *Basso-rilievo* opposite to the Mummy, and that below the window, merit notice; the first on account of its size and execution; the second because it represents several trades; a very uncommon circumstance. Fronting the window is a well-preserved Mummy on a Bed of modern workmanship, imitated from an Egyptian painting. Here likewise are the Coffins in which the Mummy was found; curious Papyri, and three Glass Cases filled with Vases, Idols, small Mummies of various Animals, &c. &c.

*Cabinet containing Portraits of Painters, chiefly done by themselves.* In the centre of this apartment is the celebrated Vase of the Villa Medici, adorned with *Bassi-rilievi* representing the sacrifice of Iphigenia!!—The ceiling is painted by Pietro Dandini: round the walls are portraits of Raphael, Leonardo da Vinci, Michael Angelo, Titian, the Caracci Family, Domenichino, Albano, Guercino, Guido, Vandyck, Velasquez, Rembrandt, Charles LeBrun, Vander-Werf, &c. &c. The apartment which communicates with this, likewise contains Portraits of Painters.—The ceiling is painted by Bimbacci; and in the centre of the room is a magnificent Table of Florentine Mosaic work.—Round the walls are Portraits of Mengs, Batoni, Reynolds, Angelica Kaufman, Canova, and Madame Lebrun: and here

is, also, a marble Bust of Mrs. Damer, done by herself.

*Cabinets containing Pictures of the Venetian School.* Portrait of Sansovino, by Titian—portrait of an Old Man, by Morone—our Saviour dead, by Giovanni Bellino—a Figure in a Spanish dress, by Morone—the Madonna, our Saviour, S. John, &c., by Titian—portraits of all the Bassano, or, more properly speaking, the Da Ponte Family, with Titian and his Wife in the background, by Jacopo Da Ponte, called Bassano!—portrait of the Venetian Admiral, Veinerio, by Tintoretto—Venus with her attendants, and Adonis dead, by Bonvicino—portraits of Francesco Duke of Urbino, and his Duchess, by Titian!—four heads, by Paolo Veronese, Paris Bordone, Tiberio Tinelli, and Campagnola—portrait of a Person dressed in red and black, and leaning on a table, by Paris Bordone—two Dogs, by Bassano—the Madonna, the Infant Jesus, and S. Antonio, by Titian!—portrait of Giovanni de' Medici, the father Cosimo I, by Titian!—the Marriage at Cana in Galilee, by Tintoretto—portrait of a Man in black with red hair, by Bordone—portrait of Pantera, when old, with a book in his hand, by Morone—the Madonna, our Saviour, and S. Catherine, who is offering him a pomegranate, by Titian!!—and the portrait of a Woman with flowers, commonly called The Flora! by the same master—a Warrior, by Sebastiano del Piombo—a Head, by Morone—the Last Supper, by Bonifazio—the Crucifixion, by Paolo Veronese—portrait of Sansovino in old age, by Tintoretto—portrait of a Knight of Malta, by Giorgione—portrait of Catherine Cornaro, Queen of Cyprus, in the character of S. Catherine—portrait of a Geometrician, by Palma Vecchio.

*Cabinet of Gems, &c.* This

apartment is ornamented with fine Columns of oriental alabaster, and verde antique; and contains a most valuable collection of Gems, &c. (most of which were collected by the Medicean Princes) together with a Table of Florentine Mosaic-work, executed when the manufacture was in its infancy, and representing the ancient Port of Leghorn.

*Cabinet containing Pictures of the French School.* The ceilings of this apartment, and those which communicate with it, were painted by the Poccetti-school. Among the Pictures by French artists are—Portraits of Alfieri, and the Countess d'Albany, by Fabre Xavier, of Montpellier—Theseus raising the enormous stone under which his Father hid the sword Theseus was to take to Athens, by Nicolas Poussin—Bust of a Man clothed in black, by Philippe de Champaigne—the Repose in Egypt, by Bourdon—a Landscape, by Gasparo Poussin—Venus and Adonis on Mount Ida, by Nicolas Poussin—and two Battle-pieces, by Borgognone.—In the centre of the Cabinet is a Statue of Venus extracting a thorn from her foot; and likewise the Statue of a Youth examining one of his feet, which appears to have been wounded. Whom this Statue was intended to represent seems doubtful.

*Cabinet containing Pictures of the Flemish School.* Bust of a Man wrapped up in fur, with a cap on his head, by Denner!—Venus and Adonis, by Rubens—Portrait of a Man in a black cap with a paper in his right hand, by Holbein!—a Landscape at sunset, by Claude!—Portrait of Southwell, by Holbein—the interior of a Church, by Peter Neff—Fruit, by Abraham Mignon—Gameslers, by John Van Son—the inside of a prison where the death of Seneca is represented, by Peter Neff!—portrait of Sir Thomas More, by



Holbein—a small picture of Francis I, of France, on horseback, by Holbein—and another view of the interior of a Church, by Peter Neff.

*Cabinet containing Pictures of the Dutch School.* Peasants at table, by John Steen—a Woman selling Fritters, by Gerard Dow—a Miser, painted in the style of Rembrandt, by Horace Paulyn—a Man with a Lantern, by Adrian Van Ostade—a Schoolmaster teaching a Child to read, by Gerard Dow!—a Peasant's Family in their cottage, by Rembrandt—nine pictures by Francis Mieris, namely, a Charlatan exhibiting his tricks—an old Lover and his Mistress—a Man seated at table, with a bottle of beer; and near him, a Woman and a Man asleep—the portrait of the Son of Mieris—his own portrait—ditto, in another attitude—a Woman sleeping, and two other figures—the Painter's family—and a Peasant cutting bread, while his Wife drinks beer.—The Judgment of Solomon, by Vander-Werf—and the Saviour in the Manger! by the same artist—a Landscape, by Ruysdaal, which represents a storm going off—the Adoration of the Shepherds, by Poelenburg—and two Landscapes with Cattle, by Adrian Vandervelde.

*Cabinet containing Pictures of the Italian School.* Venus reposing, by Albano—two small pictures by Titian, one of which represents our Saviour at the House of the Pharisee; the other the Madonna, our Saviour, and Angels—the Head of Medusa, by

Caravaggio!—Bust of the Madonna pressing the Infant Saviour to her bosom, by Carlo Cignani!—a Landscape with Persons singing, by Guercino—Europa, by Albano—the Massacre of the Innocents, by Dosso Dossi—the Madonna, the Saviour, and S. John with Joseph in the background, by Schidone—the Madonna, the Saviour, and S. John, by Massari—the same subject, by Guido—Diana's Bath, by Solimene—the Breaking of Bread, by Palma Vecchio—Rock-scenery, by Salvator Rosa!—and the Annunciation, by Garofolo.

*Cabinet, called the Tribune.* This elegant apartment, built after the design of Buontalenti, and paved with precious marbles, contains admirable specimens of sculpture and painting. Here is the Venus de' Medici, found in Adrian's Villa, and supposed to have been the work of Praxiteles!!!!—the Apollo (called *Apollino*!!) attributed to the same great artist—the dancing Faun!!! evidently a production of the best age of ancient sculpture, and excellently restored by Michael Angelo<sup>k</sup>—the *Arrotino*!! found at Rome, and supposed to represent the Scythian Slave, when commanded to flay Marsyas—and the group of the *Lottatori*, or wrestlers!!! found with the Niobe. The Venus de' Medici is about five English feet in height; the right arm, and the left, from the elbow downward, are modern; indeed the statue, when first discovered, was broken in thirteen places. Pliny mentions six famous Venuses; one, by

(i) On the Base of the Venus de' Medici is the name of Cleomenes, an Athenian, and the son of Apollodorus. Some Antiquaries therefore suppose this statue to have been his work; but their opinion is not well grounded; for that part of the Base which bears the Inscription was broken, and has been restored: moreover, the Inscription itself is of the fifteenth century: and as Cleomenes was not a very celebrated sculptor, it seems improbable that he should have produced a work pre-

cisely in the graceful, delicate, and highly finished style of Praxiteles.

(k) The great anatomist, Mr. Bell, in his interesting Observations upon Italy, expresses a belief that this Statue was originally a *drunken*, not a *dancing* Faun.

(l) Winckelmann thought this work not unworthy either of Cephissodorus, who made the *Symplegma* at Ephesus; or, of Heliodorus, who executed a similar group. These artists were the sons of Praxiteles.



Phidias, which stood under the Portico of Octavia, at Rome; another, finished by Phidias, but begun by his pupil; and this stood just without the town of Athens; another, at Rome, in the Temple of Brutus Callaicus; and a fourth, by an unknown artist, which was placed in the Temple of Peace; another, made by Praxiteles, and veiled, was purchased by the people of Cos; and the sixth, an undraped figure, was sent to Gnidus: but this latter, the more excellent work of the two, is supposed to have been destroyed at Constantinople; as was the Olympian Jupiter of Phidias, the Juno of Samos, &c. It seems, therefore, impossible to discover, from the author just quoted, whether the modest and beautiful Venus de' Medici be, or be not, the child of Praxiteles. This statue is Parian marble. Among the Pictures of the Tribune are, the Epiphany, by Albert Durer—Endymion sleeping, by Guercino—a Sibyl, by the same magic pencil—a Holy Family, by Michael Angelo—portrait of Cardinal Agucchia, by Domenichino—Venus, with a Love behind her, by Titian—another Venus, with flowers in her right hand, and at her feet a dog! also by Titian—a portrait of the prelate, Beccadelli, by the same master—a Holy Family, with the Magdalene, and the Prophet Isaiah, by Parmigianino—three pictures, namely, the Circumcision, the Adoration of the Magi, and the Resurrection, by Mantegna—the Madonna, our Saviour, S. Francesco, and S. John the Evangelist, by Andrea del Sarto!—the Madonna in contemplation, by Guido!—the Massacre of the Innocents, by Daniello da Volterra!!—the Holy Family and S. Catherine, by Paolo Veronese—a Bacchante, Pan, &c., by Annibale Caracci!!—S. Peter, by Lanfranco—S. Jerome, by Spagnoletto—the Ma-

donna, our Saviour, S. John, and S. Sebastiano, the two former seated, the two latter standing, by Pietro Perugino!—Six pictures by Raphael, namely, a portrait of Maddalena Doni, a Florentine lady, in his first style—two Holy Families, in an improved style, though still partaking of the Perugino-school—S. John in the wilderness!!! a portrait of Pope Giulio II! and another of *La Fornarina*!! who was celebrated for her attachment to Raphael, all three painted in his last and best style—a portrait, by Vandyck, supposed to represent Jean de Montford—and another representing Charles V, on horseback—Francis I, Duke of Urbino, by Baroccio—the Prophets, Job, and Isaiah, by Fra Bartolommeo della Porta!—the flight into Egypt, by Correggio!—the Virgin adoring the Infant Jesus, by ditto!—the Decapitation of S. John, by ditto—Herodias receiving the Head of S. John, by Leonardo da Vinci!—a Madonna and Child, by Giulio Romano—the Holy Family, by Schidone—Hercules between Vice and Virtue, by Rubens.

*Cabinets containing Pictures of the Tuscan School.* Jesus sleeping on his Cross, by Cristofano Allori—the Head of Medusa, with the hair changed into serpents, by Leonardo da Vinci!—a fine Head, (supposed to represent Raphael,) by Leonardo da Vinci—the Nativity, and the Circumcision, two pictures in one, by Fra Bartolommeo!—the birth of S. John, by Fra Giovanni di Fiesole—S. Francesco, by Cigoli—S<sup>a</sup>. Lucia, by Carlo Dolci—small Portraits of Dante and Petrarca, Tuscan School—the Coronation of the Madonna, by Fra Giovanni di Fiesole—the Epiphany, by Domenico Ghirlandajo—S. Ive, reading Petitions of Widows and Orphans, by Empoli—Bust of Andrea del Sarto, painted by himself—the Decapita-

tion of Holophernes, by Artemisia Lomi—the Adoration of the Magi, containing Portraits of the Medici Family, by Lippino—the Visitation, by Albertinelli!—a sketch of the Adoration of the Magi, by Leonardo da Vinci—the Holy Virgin enthroned, with the Infant Saviour, S. John, &c., by Fra Bartolommeo—the same subject by Domenico Ghirlandajo—the Descent of our Saviour into Purgatory, by Bronzino—a Child grasping a Bird, likewise by Bronzino—S. Zenobio, Bishop of Florence, recalling a dead Child to life, by Ridolpho Ghirlandajo—the Corse of the Saint carried to the Duomo, by the same master—the Martyrdom of S. Stephen, by Cigoli—Joseph presenting his Father to Pharaoh, by Pontormo.

The Collections of Medals, Camei, and Intagli, Drawings and Engravings, which belong to the Florentine Gallery, cannot be seen by Foreigners without a special order.

*The Palazzo-Pitti*<sup>m</sup>, now the Royal Residence, was begun after the design of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century. and finished by Ammannati. *In the Quadrangle* is the *Basso-rilievo* of a Mule, who constantly drew a sledge which contained the materials employed in the building; and over this *basso-rilievo* is a Statue of Hercules, attributed to Lysippus<sup>n</sup>. *On the Ground-floor* is a Chapel, which contains a beautiful Altar of Florentine work, with the Last Supper, executed in *pietre dure*, in its centre—the ceiling and walls are adorned with Frescos, of which that representing the Crucifixion seems the best. The Ground-floor likewise contains fine Frescos, by Sebastiano Ricci,

Giovanni da San Giovanni, &c. *The first room up-stairs* contains ten Statues taken from the Villa-Medici; and the best of these is a Minerva. *The second room* contains Busts of Roman Emperors, likewise taken from the Villa-Medici. *Other rooms* contain the following Paintings. A Portrait, by Rembrandt—another, of Titian's Mistress, by himself—three Landscapes, by Salvator Rosa—a Battle-piece, by ditto!!—Catiline's Conspiracy, by the same master—two Landscapes, by Rubens—Astrologers, by Zingona—Hunters with game, by Giovanni da San Giovanni—our Saviour at supper, by Palma Vecchio—a portrait of the Secretary S. Juliano, by Cristofano Allori—a Child, by Santi di Tito—our Saviour dead, S. John, the Madonna, and Mary Magdalene, by Fra Bartolommeo!!—a portrait of Giulio II, by Pordenone—the Deposition from the Cross, by Andrea del Sarto—a Holy Family, by Pordenone—the *Madonna della seggiola*, by Raphael!!!!—S. Mark, by Fra Bartolommeo!!!—two Pictures of Joseph and his Brethren, by Andrea del Sarto—a copy of Raphael's fresco of S. Peter delivered from prison, by Federico Zuccari—the Madonna and Angels, by Luca Giordano—S. Peter, by Carlo Dolci—our Saviour and other Figures, by Cigoli—S. Sebastiano, by Titian—two pictures of the Assumption, by Andrea del Sarto—the Hours, by Giulio Romano!—a Holy Family, by Titian—S. Sebastiano, by Annibale Carracci—Cleopatra, by Guido—Andrea del Sarto and his Wife, by himself—Giulio II, by Raphael!! S. John, by Carlo Dolci—our Saviour and Saints, by Fra Bartolommeo!—a dead Christ, by Pietro

(m) Luca Pitti, an ostentatious Florentine, and the contemporary of Cosimo Pater Patriæ, began to erect this Palace; but had not sufficient wealth to finish it.

(n) According to Winckelmann, this statue, though ancient, is of a time posterior to that of Lysippus.

Perugino—a Madonna and other Figures, by Raphael!—four Saints, by Andrea del Sarto—the Madonna, our Saviour, &c. by Fra Bartolommeo!!—Calvin, Luther, and Caterina a Boria! by Giorgione da Castel-Franco, one of the Founders of the Lombard-school—the Madonna, &c. by Andrea del Sarto—a half-length Female Figure, by Carlo Dolci—Leo X, by Raphael!!—the Fates, by Michael Angelo!!—our Saviour and the Madonna crowned, by Carlo Dolci—a Holy Family, by Raphael!—a Magdalene, by Titian—a Child, by Correggio—S. John, by Andrea del Sarto—a Holy Family, by Schidone!—and another very fine Picture on the same subject, painted by Raphael, and lately added to this splendid collection.—The Ceilings of these apartments, up-stairs, painted by Pietro da Cortona and his Scholars, represent the patriotic actions of the Medici-family under emblems taken from Heathen Mythology.

*Ceiling of the Camera di Venere.* Minerva forcing a Youth (by whom is meant Cosimo I,) from the arms of Venus, to place him under the guidance of Hercules; while the Genius of War shews him the laurel-wreath he ought to aspire after—The Continnence of Scipio—Antiochus quitting his Mistress, to go where duty calls him—Crispus, son of the Emperor Constantine, resisting the Solicitations of Fausta, his step-mother—Cyrus dismissing his prisoner, Panthea, that he might not be seduced by her charms—Augustus shewing Cleopatra that her beauty had not power to captivate him—Alexander receiving the mother and wife of Darius with humanity, but without being betrayed into faulty admiration of the latter—Massinissa sending poison to the Queen of Numidia,

that she might avoid, by death, the disgrace of swelling Scipio's triumph.

While Pietro da Cortona was employed in painting the Camera di Venere, Ferdinando II, who came to view the work, expressed great admiration of a child drowned in tears. "See," replied the painter, "with what facility children are made either to laugh or weep!" and, so saying, he gave one stroke with his brush, and the child appeared to be laughing; till, with another stroke, he restored the countenance to its original form.

*Ceiling of the Camera d' Apollo.* A Youth, who again represents Cosimo I, inspired with poetic fire, and Apollo shewing him the celestial globe, that he may sing of its wonders—Cæsar attending to instructive books as he walks, that he may not waste time—Augustus, after having shut the Temple of Janus, cherishing the Muses, and listening to the Æneid—Alexander preparing to march, and taking with him part of the Iliad—the Emperor Justinian forming a code of laws.

*Ceiling of the Camera di Marte.* Cosimo I, under the form of a young warrior, leaping out of a boat, and combating with his lance; while Mars assists him, by darting lightning at his Enemies—Castor and Pollux carrying the spoils of the Vanquished to Hercules, who makes them into a trophy—Captives loaded with chains supplicating the goddess of Victory; Peace, with the olive-branch in her hand, giving them comfort; while Abundance revives, and scatters blessings among the conquered people.

*Ceiling of the Camera di Giove.* Jupiter receiving a young Hero, who still represents Cosimo I, and is conducted to Olympus, by Her-

(o) The disposition of the easel pictures in the Palazzo Pitti is so often altered, that it

would be impossible to specify in what room each work may be found.

cules and Fortune, in order to receive a crown of immortality. A Genius holds his hands before the Hero's eyes, to prevent their being dazzled by the splendour of the Thunderer; while another Genius presents the young man's armour, perforated with javelins, to the goddess of Victory, who engraves his name upon a shield: she is supposed to have just begun, and only written the initial letter of the word *Medicis*. The Frescos, in form of a fan, represent the Emblems of Peace; namely, Minerva planting an Olive-tree—Mars mounted on Pegasus—Castor and Pollux with their horses coupled together—Vulcan reposing in his forge—Diana sleeping after the chase. Apollo, god of arts, and Mercury, god of commerce and wealth, appear among the emblems of peace; while the General of the Vanquished is represented as making ineffectual efforts to snap his chains; in which attempt he is aided by Discord, who carries in her hand a torch to relume the flames of war.

*Ceiling of the Stanza di Ercole.* Hercules on the Funeral-pile; above which is the Apotheosis of that Hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

In an elegantly furnished Suite of Apartments, opposite to that which contains the Pictures, are magnificent Vases of Sevres Porcelain; ornamented Clocks; Tables of Florentine Mosaic-work; and Canova's celebrated Venus: and in the Grand Duke's Library are the Manuscripts of Machiavelli and Galileo, together with several other Manuscripts and Printed Works, which merit inspection.

The Palazzo-Pitti may usually be seen from ten to twelve in the morning, and from three till five in the afternoon. The Custode up stairs expects from four to six

pauls, according to the size of the party he attends; and the servant below stairs-expects two pauls.

*The Giardino di Boboli*, open to the public on Sundays and Thursdays, is very large, and contains several pieces of sculpture; the most remarkable of which are two Dacian Prisoners, in oriental porphyry, at the entrance; a colossal Ceres; the Fountain at the end of the principal walk, decorated with a colossal Neptune standing on a granite basin above twenty feet in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna; Neptune, in bronze, surrounded with Sea-monsters, by Lorenzi; and four unfinished Statues by Michael Angelo.

*The Museo d'Istoria Naturale*, collected by the Grand Duke Leopoldo, is said to be the finest Museum existing, with respect to the anatomical preparations in wax and wood, the petrifications and minerals, and the thick-leaved, milky, and spongy plants; which cannot be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations, in wax and wood, were executed under the orders of Cav. F. Fontana, except the famous representation of the Plague, which was done by the Abate Lumbo in the days of the Medici, and is so painfully fine that few persons can bear to examine it. This masterly performance owes its present place to Cav. Giovanni Fabbroni, a gentleman already mentioned, who not only contributed essentially to the improvement of the Museum, but likewise to that of arts and sciences in general. *Below stairs* is a Laboratory. *On the first floor* are two rooms filled with large Quadrupeds, Fishes, &c.—a Library—rooms destined to Mech-

nics, Hydraulics, Electricity, and Mathematics; together with a Botanic Garden: and *on the second floor* are twenty rooms, containing the representation of the Plague, and Anatomical Preparations; all of which may be avoided by persons not inclined to see them. *In another suite of apartments, on the same floor*, are Birds, Fishes, Reptiles, Insects, Shells, Fossils, Minerals, Wax-plants, &c. The Observatory makes a part of this Museum, which is usually open to the Public every day, festivals excepted, from eight in the morning till twelve; and again from three till five in the afternoon.

*Santa Maria del Fiore*, or the *Duomo*, a Tuscan Gothic Edifice, was begun about the year 1290, by Arnolfo, and finished about the year 1445, by Brunellesco; it measures (according to report) four hundred and twenty-six Paris feet in length. Its cupola was completed by the last-named architect; who has gained immortal honour by the performance. Its Lantern, designed by Brunellesco, is of solid marble, finely carved. The outward walls of this vast and gloomy Church are incrustated with black and white polished marble; the pavement is marble, and the balustrades and pillars which surround the Tribuna were designed by Michael Angelo, and ornamented with *Bassi-relievi* by Bandinelli and Giovanni del Opera. Toward the Via de' Servi, over a Door of curious workmanship, is an Annunciation in Mosaic, called by the Ancients, *Lithostratum*, and executed by Ghirlandajo: another specimen of the same kind is placed within the Church, above the Great

Door. Over the southern Door is a Group of the Madonna and our Saviour between two Angels, by Giovanni Pisano. At the upper end of the Choir is a Crucifix, by Benedetto da Majano; behind the High Altar, a marble *Pietà*, said to have been the last work of Michael Angelo, which death prevented him from completing!; and on the Altars three Statues, by Bandinelli, of God the Father, our Saviour, and an Angel. This Edifice likewise contains statues, portraits, and monuments of celebrated Characters of the Florentine Republic. On the right, near the great door, is a Bust of Brunellesco; next to this, a Bust of Giotto; further on, are Pietro Farnese, General of the Florentines, and Marsilio Fecino, the Reviver of the Platonic philosophy; a man, as remarkable for his learning, as for the lowness of his stature. Near the Door leading to the Via de' Servi, is an antique Portrait of Dante, the father of Italian poetry; whose tomb, however, is at Ravenna, where he died in exile. This portrait was done by Andrea Orgagna; and so highly do the Florentines venerate the memory of Dante, that the place where he often sat, in the Piazza del Duomo, is carefully distinguished by a white stone<sup>p</sup>. Near this great poet, is the portrait of Sir John Hawkwood, a celebrated General, (called by the Florentines, Giovanni Acuto;) and another portrait of Niccolo da Tolentino; and under the first-named picture is an Inscription, which says, Acuto was a British Knight<sup>q</sup>. In the Chapel of S. Zenobio is a bronze Ciborio, by Ghiberti; and the Door of the Sacristy was exe-

(p) Dante was born at Florence, A. D. 1261. He fought in two battles; was fourteen times appointed Ambassador, and once Prior of the Republic: but, nevertheless, without having committed any crime against his country, he was stripped of his fortune, banished, and even condemned to be burnt alive.

(q) Among the foreign Condottieri who

served in the martial contests between Pisa and Florence, Sir John Hawkwood (having, together with his followers, "the white Company," learnt the art of war under Edward III, of England,) was by far the most accomplished Commander of his time: his last years were devoted to the Florentines; by whom he was honoured with a magnificent funeral in 1394.



cuted by Luca della Robbia, the inventor of painting upon glass<sup>r</sup>.

*The Campanile*, a Greco-Arabo-Gothic quadrangular Tower of black, white, and red polished marble, designed by Giotto, and begun in 1334, is two hundred and eighty Paris feet in height, and the most beautiful Edifice of its kind in Italy. The four Statues, on the side nearest to the Baptistery, are by Donatello; and one of these (called, by its author, his *Zuccone*, or Baldpate,) he preferred to all his other works, partly from the beauty of the sculpture, and partly because it resembled one of his friends. The other statues are by Niccolò Aretino, Andrea Pisano, Giotto, and Luca della Robbia.

*S. Giovanni*, or *the Baptistery*, supposed to have been originally a Temple of Mars, is of an octangular form, with a roof somewhat like that of the Pantheon. The exterior walls are incrustated with polished marble; and the two Bronze Doors, done by Ghiberti, after the designs of Arnolfo, and formerly gilt, are so peculiarly beautiful, that Michael Angelo used to say, they deserved to have been the gates of Paradise. The other door was executed by Andrea Pisano, after the designs of Giotto. The foliage and festoons, round the first-named Doors, are by Ghiberti's son, Bonacorsa; the *Basarilievi* represent Scriptural Histories. On the outside of the Baptistery is a celebrated Group, in bronze, by F. Rustici, representing S. John Baptist with a Scribe and a Pharisee. The two porphyry Columns, on the sides of the principal entrance, were presented by the Pisans to the Florentines, in consequence of the latter having guarded Pisa while its inhabitants were engaged in subduing Majorca and Minorca: and the pendent

Chains, seen here, and in other parts of the City, are trophies won by the Florentines when they conquered the ancient Porto-Pisano. The interior part of the Baptistery is adorned with sixteen immense granite Columns, which support a Gallery; and between these Columns are Statues representing the twelve Apostles, the Law of nature, and the written Law, all by Ammannati; except S. Simon, which, in consequence of the original statue being broken, was replaced by Spinnazzi. The High Altar is adorned with a Statue of S. John Baptist in the act of being transported to Heaven by Angels; and this group, and the Ornaments of the Pulpit, are by Ticciati. On the Ceiling are Mosaics by Apollonius (a Grecian artist), Andrea Teffi, Gaddo Gaddi, &c. The Pavement is chiefly Ancient Mosaic, and in one part represents the Sun, with the twelve Signs of the Zodiac. In ancient mosaic, likewise, is the following Inscription, which may be read either backward or forward: "*En giro torte Sol ciclos et rotor igne*".

*The Chiesa di S. Marco*, belonging to the Padri Domenicani, is a handsome Edifice, adorned with good sculpture and valuable paintings. On the right of the great door are—a Crucifixion, by Santi di Tito—the Madonna, our Saviour, and Saints, by Fra Bartolommeo!—and an old Mosaic, representing the Madonna, &c. The Cupola of the Tribuna was painted by Alessandro Gherardini; and behind the high altar is the Last Supper, by Sacconi. To the right of the tribuna is the Serragli-chapel, the Ceiling of which was painted by Poccetti! Here, likewise, are, the Last Supper, by Santi di Tito, and the Supper of Emmaus, by Cav. Curradi. Further on, is the

(r) The Meridian in this church is said to be the largest astronomical instrument in Europe.

(s) "Phœbus drives on, oblique, his fiery car."



Salviati-chapel, completely incrust-  
ed with marble, and containing a  
Picture, by Alessandro Allori, of  
the return of our Saviour from  
Purgatory; a Statue of S. John  
Baptist, executed after the design  
of Giovanni di Bologna, by Fran-  
cavilla; bronze *Bassi-rilievi*, exe-  
cuted after the designs of Giovanni  
di Bologna, by Portigiani; a Cu-  
pola, painted by Aless. Allori; two  
Paintings, representing the Expo-  
sition and Translation of S. Anto-  
nino, by Passignano; and, under  
the Arch of the Chapel, S. Anto-  
nino in marble, by Giovanni di  
Bologna<sup>(t)</sup>. Leading down the  
Church, toward the great door, is  
a picture, by Cigoli, representing  
the Emperor Heraclius, in the  
habit of a Penitent, bearing the  
Cross; a fine copy, by Gabbiani,  
of Fra Bartolommeo's celebrated  
picture of the Madonna, our Sa-  
viour, and S. Catherine; S. Vin-  
cenzo Ferreri preaching to the  
people; and the Transfiguration,  
by Paggi. The Ceiling of the nave  
is painted by Pucci!; and the Cur-  
tain of the Organ, by Gherardini.  
In this Church are buried two ce-  
lebrated men, Angelo Poliziano,  
and Giovanni Pico della Miran-  
dola, both highly famed for their  
learning; and the latter was not  
only styled, "The phoenix of the  
sciences," but called, by Scaliger,  
"A prodigy—a man without a  
fault!"—They both died in 1494.  
The Sacristy of S. Marco con-  
tains a Statue of our Saviour, by  
Antonio Novelli; two *Bassi-ri-  
lievi*, by Conti; and, over the first  
Door, within-side, a Picture, by  
Beato Giovanni Angelico! The  
Library is rich in Manuscripts—  
the Cloisters are adorned with  
Frescos, by B. G. Angelico, Poc-  
cetti, Fra Bartolommeo, Carlo  
Dolci, &c.; and near the garden  
is a chapel, painted by Poccetti,  
and now the *Spezieria*, where the

best essences in Florence are fa-  
bricated.

*The Church of the S. S. An-  
nunziata* (a finely proportioned  
Edifice) contains a Fresco of the  
Annunciation, done by a certain  
Bartolommeo; who being, it is  
said, at a loss how to make the  
countenance of the Madonna pro-  
perly seraphic, fell asleep, while  
pondering over his work; and, on  
waking, found it executed in a  
style he was unable to equal, upon  
which, he instantly exclaimed, "A  
miracle, a miracle!"—and his  
countrymen were too fond of mi-  
racles not to believe him; although  
the Madonna's face is by no means  
so exquisitely painted as to be at-  
tributed to a heavenly artist. *The  
open Vestibule*, leading to the  
Church, is ornamented with several  
Frescos; namely, a Nativity, by  
Baldovinetti; S. Filippo Benizzi  
induced to embrace the monastic  
life in consequence of a vision, by  
Rosselli; S. Filippo covering a  
naked Leper with his own shirt,  
by Andrea del Sarto; S. Filippo,  
while travelling toward Modena,  
reviled by Young Men sitting un-  
der a tree, which being struck  
with lightning, two of the Revilers  
are killed;—this is by Andrea del  
Sarto; as are, S. Filippo delivering  
a young Person from an evil Spi-  
rit;—a dead Child restored to life;  
by touching the garment which co-  
vered the corpse of the Saint—Wo-  
men and Children kneeling round  
a Friar, who is adorned with the  
relics of S. Filippo's clothes;—  
and seven Lunettes, on the other  
side of the vestibule. The Mar-  
riage of the Madonna, is by Fran-  
cabigio; the Visit of Mary to Eli-  
sabeth, by Pontormo; and the  
Assumption, by Rossi. This Cor-  
ridor contains a Bust of Andrea  
del Sarto. The Church of the  
*Annunziata* is loaded with orna-  
ments: in the centre of the Ceiling

(t) One of the Oratories of the Chapel of  
S. Antonino contains two fine Pictures, by

Naldini; namely, the Resurrection of Laza-  
rus, and the Vision of Ezekiel.

is an Assumption, by Volterrano; who likewise painted the Cupola of the Tribuna! In the Chapel which encloses the miraculous picture, is an altar, adorned with silver *Bassi-rilievi*; two silver Candelabra about six feet high; two large silver Statues of Angels; a Ciborio, beautifully worked, and embellished with a Head of our Saviour, by Andrea del Sarto; a silver Cornice, from which hangs a Curtain of the same metal; and an immense number of silver Lilies, and Lamps, which encircle the Altar. The Pavement of this Chapel is porphyry and Egyptian granite; and, in the adjoining Oratory, the walls of which are incrustated with agate, jasper, and other precious stones, is a Crucifix, by Antonio di San Gallo. To the left of the great door is a Picture of the Last Judgment, by Aless. Allori; and another, of the Crucifixion, by Stradano: the Ceiling and Lunettes of the Chapel on this side, at the end of the cross, are painted in fresco, by Volterrano; and contain a curious old Picture, over the Altar, of S. Zenobio, and other figures. In front of the High Altar, (which is adorned with a splendid silver Ciborio,) are recumbent Statues, the one by Francesco da S. Gallo, the other by Giovanbatista Foggini: and behind the altar is a Chapel decorated after the designs, and at the expense, of Giovanni di Bologna, who was buried in it; and whose Tomb is adorned with a Crucifix and *Bassi-rilievi*, in bronze, executed by himself, for the Grand-Duke, by whom they were thus handsomely and judiciously appropriated. The Chapel contains a Picture of the Resurrection, by Ligozzi; a *Pietà*, by Passignano; a Nativity, by Paggi; and a Cupoletta, by Poccetti! Leading from the high altar, toward the great door in the opposite side of the cross to that already described, is a Chapel, painted by Vincenzo

Meucci: and near this, is the Chapel of Bandinelli, containing a dead Christ, in marble, supported by Nicodemus; the latter being a portrait of Bandinelli, by whom this group was executed. The Curtain of the Organ, representing the Canonization of S. Giuliana, is by Romei. In a Corridor on the left side of the Church, is the celebrated fresco, called *La Madonna del Sacco!!!* deemed the masterpiece of Andrea del Sarto; and at which Michael Angelo and Titian are said to have gazed unceasingly. It is recorded, that the author of this beautiful work did it for a sack of corn, in a time of famine. Here are other Paintings, by eminent artists; and those in the Corridor, which contains the *Madonna del Sacco*, were done by Poccetti, who has represented the most remarkable actions of the Six Founders of the Monastery. Another Corridor contains, Menetto preaching before S. Louis, King of France; Innocent IV, making his nephew Protector of the order of Servites, both by Rosselli; and the Madonna in a car, by Salimbeni. Another Corridor exhibits Alexander IV giving Religion power to erect monasteries throughout the world, by Rosselli; Buonfigliuolo resigning the Government of the Church, by Poccetti; three other Paintings, by Salimbeni; and, on the Ceiling, small Portraits of illustrious Servites. The Refectory is adorned with a Fresco, by Santi di Tito; and, on the top of the Stairs, leading to the Noviziato, is a *Pietà*, by Andrea del Sarto, deemed one of his best works: this great Painter was buried in the open Vestibule before the Church.

*The Chiesa di Sa. Maria Maddalena dei Pazzi* particularly deserves notice, on account of the Neri-Chapel, situated on the right side of the Court leading to the Church. The Altar-piece of this

Chapel is by Passignano; and its Cupoletta contains the *chef-d'œuvre* of Poccetti, representing the Mansions of the Blessed!! In the Church is a magnificent *Capella-maggiore*, incrusted with rare and beautiful marbles, and adorned by twelve Columns of Sicilian jasper, with capitals and bases of bronze gilt. Here rest the remains of Sa. Maria Maddalena dei Pazzi, surrounded with *Bassi-relievi* of bronze gilt (expressing the most memorable actions of her life), and four marble Statues, representing her most conspicuous virtues; namely, Piety, Meekness, Penitence, and Religion. Meekness, with the lamb and dove, and Religion with a veil, are particularly worth notice; especially the latter; the features through the veil being finely expressed. The Cupola is by Pietro Dandini; and the other Paintings, by Ciro Ferri and Luca Giordano. On the right of the high altar is a Chapel adorned with Frescos, by Sorbolini, a living artist; and on the left another Chapel, likewise painted in Fresco, by Catani, a living artist. This Church also contains a fine Crucifix in wood, by Buontalenti; and the Curtain of the Organ, by G. B. Cipriani, who has left no other work in Florence, represents S. Maria Maddalena receiving the Communion from the hand of our Saviour! The first Chapel, on the right, near the great door, contains the Martyrdom of S. Romolo, by Carlo Portelli; said to be the only picture he ever painted; and on the opposite side of the Church are, the Visitation, by Ghirlandajo; Christ in the Garden, by Santi di Tito—and the Coronation of the Madonna, by Angelico! The Chap-

ter-room and Refectory of the Monastery to which this Church belongs, are embellished with the works of Perugino, Raffaellino del Garbo, and other celebrated artists.

*The Chiesa di Santa Croce*, built about the year 1294, by Arnolfo, and afterwards repaired by Vasari, is a vast Edifice, better calculated to promote religious contemplation than any other church at Florence. Over the Middle-door of the Façade, is a Statue, in bronze, by Donatello—and at the entrance of the Church, on the right, is the Tomb of Michael Angelo; who was born, at Chiusi, near Arezzo, in 1474, and died at Rome, 1563; but the Grand-Duke of Tuscany, jealous that Rome should have the honour of providing a grave for this great and good man, ordered his body to be removed thence, and buried in the Church of Santa Croce. The family of Michael Angelo was noble: and his parents were averse to his becoming an artist; which they deemed derogatory to nobility: he, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented, in mourning attitudes, sitting beneath the tomb of their Favourite; whose Bust rests upon a sarcophagus: and a small Painting, by Michael Angelo, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell' Opera, is more happily executed; and Painting, by G. Batista del Cavaliere, better still: the bust of Michael Angelo is by the last-named artist\*. The second tomb,

(\*) Michael Angelo Buonaroti was not only deemed the most eminent Sculptor and Architect of his time, but is likewise called the Founder of the Florentine, and French Schools of Painting. When an infant he was put out to nurse at the village of Settignano,

about three miles distant from Florence; and where the inhabitants were chiefly stone-cutters and sculptors; his nurse's husband followed the latter occupation; so that the child's passion for this art seems to have been sucked in with his milk.

on this side, is that of Filippo Buonarroti, the antiquary—the third, that of Pietro Michelli, called by Linnæus, “The lynx of botany”—the fourth, that of Vittorio Alfieri, by Canova: who has represented Italy mourning over the sarcophagus of the Poet; which is adorned with masks, lyres, laurel-wreaths, and a head of Alfieri, in *basso-relievo*. The Florentines are not pleased with the shape of this monument; neither do they like the manner in which the figure of Italy is draped: and this last circumstance, united with the late public revolutions, gave birth to the following *jeu d’esprit*.

“Canova questa volta l’ha sbagliata,  
Fe l’Italia vestita ed è spogliata.”

The fifth Monument, on this side, is that of Machiavelli; erected 266 years after his death, at the expense of the Literati. The sixth Monument is that of Lanzi; near which is an Annunciation, in marble, by Donatello. The eighth Monument is that of Leonardo Bruni, Aretino, the Historian; which bears a Latin inscription to this purport; “Since Leonardo died, History mourns, Eloquence is mute; and it is said that neither the Greek nor Latin Muses can refrain from tears.” The ninth Monument is that of Nardini, a famous musician; and the tenth that of an equally famous architect, Pio Fantoni of Fiesole. The Castellani-Chapel contains a Picture of the Last Supper, by Vasari; a Monument to the memory of Cav. Vanni; and another to that of M. B. Skotnicki; representing Grief as a recumbent female figure, veiled, and lying on a Sarcophagus, which exhibits a pallet, brushes, and an unstrung lyre.

(v) The history of the Invention of the Cross is as follows. In 356, Saint Helena, the mother of Constantine, being at Jerusalem, ordered the Temple of Venus, which profaned that sacred spot, to be destroyed; in doing which, remains of the Holy Sepulchre were discovered; and likewise three crosses; it

This monument is by Ricci, now a distinguished artist; but, not long since, a peasant on the Marchese Corsi’s estate, near Florence. The Baroncelli-Chapel contains Paintings, on the walls, by Taddeo Gaddi; and, over the Altar, a Picture of the Coronation of the Madonna, &c. by Giotto. The Riccardi-Chapel contains good Paintings, by Passignano, Rosselli, and Giovanni di San Giovanni. Behind the high altar are paintings, by Agnolo Gaddi, representing the Invention of the Cross. The Niccolini-Chapel, built after the design of Antonio Dosio, and beautifully incrustated with rare marbles, contains fine Pictures by Aless. Allori; statues of Moses and Aaron, by Francavilla! and a Cupola, painted in fresco by Volterrano, the four Sibyls, in the angles of which, are *chefs-d’œuvres*. This quarter of the Church likewise contains a celebrated Crucifix, by Donatello, together with Pictures of the Martyrdom of S. Lorenzo, by Ligozzi; the Trinity, by Cigoli! and the Descent of the Holy Ghost, by Vasari! Leading toward the great door, and opposite to the monuments already described, are the following: First, the Tomb of Cocchio—second, that of Carlo Mazzopini—third, that of Carlo Marzupini, Aretino, finely executed by Desiderio da Setignano—fourth, that of Lami, by Foggini—fifth, that of Pompeio-Josephi Signorinio, by Ricci; who has adorned this sarcophagus with a beautiful recumbent figure of Philosophy, whose countenance expresses deep sorrow. Near this tomb is a Picture of the Resurrection, by Santi di Tito; together

seemed, however, impossible to ascertain which of the three was that whereon our Saviour suffered; till a learned prelate took them all to the habitation of a dying lady, placing her first on one, then on another, and then on the third, which she no sooner touched than the illness left her.

with the Monument of the great and much injured Galileo; erected by order of Viviani, his pupil. The Bust of Galileo is by Foggini. History tells us that Galileo was at first interred in the Piazza Santa Croce (which is unconsecrated ground;) because he lay under suspicion of heresy, on account of his philosophical discoveries; nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the Church, almost a century after his decease. Beyond this tomb is that of Filicajo. At the bottom of the Church is a Painting of the Resurrection, by Aless. Allori! and the Pulpit merits notice, as it was executed by Benedetto da Majano. The Sacristy contains curious Pictures, in fresco, by Taddeo Gaddi; and, in the Monastery of Santa Croce, are Paintings by Cimabue and Giotto.

*The Chiesa di S. Lorenzo*, built at the expense of a lady, named Juliana, who lived during the reign of the Emperor Theodosius, consecrated in 392, and rebuilt in 1425, by Brunellesco, contains a High Altar of beautiful Florentine work, done by command of the Grand-Duke Leopoldo, and designed for the Chapel of Medicis: and, above this altar, are a Crucifix, by Giovanni di Bologna, a Madonna, by Michael Angelo; and S. John, by one of his scholars. The Church likewise contains the Tomb of Cosimo *Pater Patriæ*; two Pulpits adorned with bronze *Bassi-relievi*, by Donatello; and a Ciborio of marble, together with an Infant Jesus, by Desiderio da Settignano.

*The new Sacristy, or Capella de' Principi*, designed by Michael Angelo, contains the Tomb of Giuliano de' Medici, Duke of Nemours, and brother to Leo X, ornamented with a Statue of the Duke; a recumbent figure of

Day!! and another of Night!! all by Michael Angelo—the Tomb of Lorenzo de' Medici, Duke of Urbino; ornamented with a Statue of that Prince; together with a recumbent Figure of Twilight, and another of Day-break, all by Michael Angelo; and here, likewise, by the same great master, is a Group of a Madonna and Child, which, if finished, might, according to appearance, have proved the finest of his works!!

*The old Sacristy*, built by Brunellesco, contains a porphyry Tomb, with bronze ornaments, made to enclose the remains of Pietro and Giovanni, sons of Cosimo *Pater Patriæ*, by Verrocchio.

*The Capella de' Medici*, adjoining to the church of S. Lorenzo, was begun in 1604, by Ferdinando I, after his own design. Three hundred workmen were, for a considerable time, employed upon this building: but, latterly, the number has been lessened; and we have already seen the ducal Family of Medicis extinct, nay, perhaps, may see the Dukedom itself annihilated, ere the finishing stroke be given to this magnificent Mausoleum of its Princes. The building is octangular; and the walls are beautifully incrustated with almost every kind of precious marble. Six sides of the octagon are embellished with Sarcophagi of Egyptian and oriental granite; made after the designs of Michael Angelo; and two of them enriched with cushions of red jasper, which bear regal crowns of great value. Here, likewise, are two Statues, in bronze, one of which is by Giovanni di Bologna, and the other by Pietro Tacca. The sarcophagi are mere ornaments; the bodies of the Princes being placed perpendicularly under them, in a subterranean repository.

The Cappella de' Medici may be seen daily, from ten in the morning till four in the afternoon.



*The Libreria Mediceo-Laurenziana*, one of the most elegant apartments of its kind in Europe, was built, under the direction of Michael Angelo; by whom the designs for the Pavement also were executed. The windows are beautifully painted in arabesque by Raphael's scholars; and the Manuscripts, which compose this library, are well arranged, highly valuable, and several of them finely illuminated. Here are, a Virgil of the third century, written in capitals—an old Testament of the twelfth century—the celebrated Pisan Pandects of the sixth century—the Psalms of David of the eleventh century—a Prayer-book beautifully illuminated—a Missal, painted by the school of Pietro Perugino—a copy of Dante, written only twenty-two years after his death—a Livy of the fifteenth century, beautifully illuminated—the Geography of Ptolemy (of the fifteenth century)—the *Decamerone* of Boccaccio, written two years before his death—a Homer of the fifteenth century—a Horace with Petrarca's own hand-writing in it—a celebrated Syriac Manuscript—the Life of Lorenzo de' Medici, &c. &c.

This Library is usually open to the Public, except during the vacation, and on festivals. A trifling fee is expected, by the Sub-Librarian, for attending Travellers.

*The Chiesa di Santa Maria Novella*, commenced in 1279, by two Dominican Monks, is externally an unpleasing mixture of Greek and Gothic architecture; but the interior is so beautiful, that Michael Angelo used to call it his *Sposa*. Over the Middle Door, on the inside, is a Crucifix, by Giotto—and, to the right are the following Pictures: an Annunciation, by Santi di Tito—a Nativity, by Naldini!—and the Resurrection of Lazarus, by Santi di Tito. Here, likewise,

are, the Tomb of Villana dei Botti, by Settignano; and a Painting of the Madonna, by Cimabue, supposed to have been the first work he ever did in Florence; and near the latter is the Martyrdom of S. Catherine, by Giuliano Bugiardini; several of the figures in which picture were designed by Michael Angelo. This part of the Church also contains a Madonna, in Marble, by Benedetto da Majano. In the choir, behind the high-altar, are Paintings representing the lives of the Madonna and S. John Baptist, all by Ghirlandajo; they comprise portraits of the painter himself, and of several of his most illustrious contemporaries; among whom are Pietro, Giovanni, and Lorenzo de' Medici. The High Altar was erected in 1804; and the Altar-piece is by Sabatelli. The adjacent Chapel contains a Crucifix done by Brunellesco, for the famous Countess who lived with Donatello. In the next Chapel is a picture of Christ raising the dead, by Agnolo Bronzino; and a ceiling by the same artist: the Tombs and the *Bassirilievi* in this Chapel are by Giovanni dell' Opera. A Chapel on the top of some steps, and immediately opposite to that wherein the Madonna of Cimabue is placed, contains Paintings by Andrea and Bernardo Orcagna; who have represented Hell in one part, and Heaven in another! This Church likewise contains, on one of its Pillars, the Martyrdom of S. Peter, by Cigoli; and a fine Painting of the good Samaritan, by Aless. Allori. The Paintings over the Door of the Campanile are by Buffalmacco; and the adjoining Monastery contains several valuable Frescos by old masters; among which there is said to be a Portrait of Laura<sup>x</sup>.

*The Chiesa d'Orsanmichele*, one of the early specimens of Floren-

(w) This is in a Chapel to which you enter by steps.

(x) The *Spezieria* of Santa Maria Novella is celebrated for perfumes, medicines, &c.



tine architecture, was originally a Market for Grain, commenced according to the designs of Arnolfo, and finished by Giotto, Taddeo Gaddi, and Orcagna. On the outside are several pieces of sculpture, namely; Saints Matthew, Stephen, and John Baptist, by Ghiberti; S. John the Evangelist, by Baccio da Montelupo; Saints Peter, Mark, and George, by Donatello (the last is particularly admired); S. Philip the Apostle, S. Eligio, and four other Saints in one group, by Nanni d'Antonio; S. Thomas, by Andrea Verrocchio; S. Luke, in bronze, by Giovanni di Bologna! and another Statue of that Apostle, by Mino da Fiesole. The inside of this Church contains Sculpture, by the revivers of the art.

*The Chiesa di San Spirito*, built by Brunellesco, is, in point of architecture, the finest Church at Florence. On the right of the entrance-door is a copy, by Nanni di Baccio, of Michael Angelo's *Pietà*, in S. Peter's at Rome. The Picture of our Saviour banishing the Profane from the Temple, is by Stradano—the Stoning of S. Stephen, by Passignano—and the Group, in marble, of the Arch-Angel Raphael and Tobias, by Giovanni Baratta. The second Picture to the right of this group, is by Filippo Lippi—the Picture of the Madonna, our Saviour and S. Catherine, by the same master—and the Virgin appearing to S. Bernardo, is a fine copy of a work of Perugino's. The Picture representing several Martyrs, is by Aless. Allori—that, representing the Woman detected in Adultery, is by the same master—and the beatified Chiara da Montefalcone receiving the com-

munion from our Saviour, is by Vignali. The Altar of the Holy Sacrament contains fine Sculpture, by Andrea Contucci, da Monte-San Savino! near this is a Picture, by Ghirlandajo, of our Saviour bearing his Cross! and the Transfiguration, by Pietro di Cosimo. Returning to the Nave, in the first Chapel, is a Picture by Agnolo Bronzino, of Christ appearing to the Magdalene; and, next to this, is the Madonna, S. Sebastiano, &c.; by Petrucci; copied from a work of Rosso's. Beyond the organ, is S. Anne, the Madonna, and other Saints, by Ghirlandajo; and, near this, is a Statue of our Saviour holding his Cross, by Taddeo Landini, from the original of Michael Angelo, at Rome. The Capella-Maggiore, by Michelozzi, is beautiful in point of architecture, richly incrustated with precious marbles, and adorned with Statues of S. Peter and S. John. The roof of the Vestibule to the Sacristy is one single block of stone. The Sacristy contains an Altar-piece, by Filippo Lippi, of the Madonna, our Saviour, Angels and Saints! and a Painting over the door, by Poccetti, of S. Agostino, and an Angel in the form of a child! The architecture of the Sacristy is particularly fine; and that of the Campanile much admired.

*The Chiesa del Carmine*, begun in 1268, was nearly destroyed by fire; and, in consequence of that accident, repaired, not many years since. The ceiling of the Church and its Cupola were painted by Stagi and Romei: subjects—the most renowned Characters of the Old and New Testament—the Prophet Elias conveyed to Heaven in a chariot of fire—the Madonna

(y) These splendid works owe their existence to a decree of the Florentine Republic, importing that every trade should (in order to adorn the Market) furnish one Statue, as the protector of its own avocation: and consequently S. Luke was furnished by the Jews and Notaries; S. Thomas by the retail

traders; S. George by the cuirass and sword-makers; S. Mark by the carpenters; S. John the Baptist by the merchants; S. John the Evangelist by the silk manufacturers; S. James by the tanners; Elijah by the handicraftmen; S. Stephen by the woollen manufacturers; and S. Matthew by the bankers.

putting the veil upon S<sup>a</sup>. Maria Maddalena de' Pazzi—the beatified Angelo Mazzinghi in glory—and the Ascension of our Saviour into Heaven. On the right side of the entrance-door is a Picture of our Saviour on the Cross, with the Madonna and Magdalene standing near, by Vassari—a *Pietà* by Antonio Guidotti; and a Picture of S. Jacopo, by Lorenzo Lippi! The Cappella della S. S. Vergine del Carmine was painted by Masolino da Panicale, and Masaccio, his disciple, the first person who attained perfection in the revived art; but, as he died young, his work was finished by Filippo Lippi, the son of Fra Filippo. Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto, Michael Angelo, and Raphael, are supposed to have derived the greater part of their knowledge from the study of these excellent paintings; which represent the Life of S. Peter. In the Choir is a Tomb by Benedetto di Rovezzano. The Curtain of the Organ, (which is one of the best instruments at Florence,) represents the Madonna giving the sacred habit to Simon Stock; and was painted by Romei. But the most striking thing here, is the Corsini-Chapel, magnificently incrusted with rare marbles, and containing the Sarcophagus of S. Andrea Corsini, adorned with silver *Bassi-rilievi*! Over the Altar is an *Alto-rilievo*, representing S. Andrea Corsini, (who, from a Monk, became Bishop of Fiesole,) ascending into Heaven; this is by G. B. Foggini; and, above it is God the Father in glory, by Marcellini. On the sides of the Chapel are two marble *Alti-rilievi*, by Foggini; the one representing the Saint reading his First Mass, and the Madonna appearing, and saying, "Thou art my servant; I have chosen thee; and in thee will I be glorified:" the other representing his Descent from Heaven

to assist the Florentines in the battle of Anghiari! The Cupoletta was painted by Luca Giordano. To the right of this chapel is the Deposition from the Cross, by G. D. Ferretti, under a Cupoletta painted by Romei: and on that side of the nave not already described is a Picture of S<sup>a</sup>. Maria Maddalena dei Pazzi receiving the veil from the Madonna, by Fabbrini—a Nativity, by Gambacciani—an Annunciation, by Poccetti—and the Adoration of the Magi, copied, by Viligiardi, from the celebrated picture of Gregorio Pagani. The Monastery, to which this Church belongs, contains Frescos by Vasari, Poccetti, &c.

*The Chiesa di S. Trinità* contains a Nativity, by Ghirlandajo—a *Pietà*, by Angelico!—a Chapel belonging to the Sassetti-family, representing, in fresco, the life of S. Francesco of Assisi, by Ghirlandajo!—two Pictures in the Cappella degli Usimbardi; one representing S. Peter sinking, by Cristofano Allori!—the other S. Peter receiving the keys of Heaven, by Empoli!—with Frescos above, by Giovanni di San Giovanni—a modern Painting of S. Giovanni Gualberto, in the act of pardoning an Enemy, by Francesco Corsi—the Sermon on the Mount, by Rosselli—and an Annunciation, by Empoli, placed under a Cupoletta, finely painted by Poccetti. The Statue of S<sup>a</sup>. Maria Maddalena, between the entrance-doors, was begun by Settignano, and finished by Benedetto da Majano! The Refectory was painted by Giovanni di San Giovanni, and Ferrucci.

*The Chiesa di S. Ambrogio* contains a Chapel adorned with Sculpture, by Mino da Fiesole; and Paintings representing the Miracle of the Cross, by Cosimo Rosselli. The Picture in the Cappella del Rosario is by Passignano; and the small Fresco, representing

the Madonna, our Saviour, and S. Anne, is by Masaccio!

*The Church of S. Gaetano* contains the best Organ at Florence, and some good Pictures: *the Church of Ognissanti*, likewise contains good Pictures; and the *Conservatorio di Ripoli*, in Via della Scala, merits the attention of Travellers who have time to spare.

*The Reale Accademia delle belle Arti*, founded by the Grand-Duke Leopoldo, is open to public inspection at the same hours with the Gallery, and merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius, but likewise as it contains excellent Casts of the Baptistery-doors, and most of the fine statues hitherto discovered in Italy. Here is a noble Apartment, fitted up with Drawings, &c., for the use of young painters; other noble Apartments, containing every necessary accommodation for those who are further advanced; a Gallery, containing paintings and sketches, by celebrated masters, among which is a valuable Picture by Angelico, another by Giovanni di San Giovanni, of the Repose in Egypt; and a beautiful Head of our Saviour, by Carlo Dolci. This Academy likewise contains Schools for Architecture, practical Mechanics, &c.; and here also the Florentine work in *pietre dure*, called *Opera di commesso*, is made.

Not far hence are Cloisters which formerly belonged to the suppressed Company of S. Giovanni Batista, but are now in custody of the Academy, where the key is always kept: these Cloisters, commonly called *l'Oratorio dello Scalzo*, contain Frescos representing the Life of S. John Baptist, all by Andrea del Sarto, except two, which were

done by Francabigio. At the entrance of the Court are figures representing Faith and Hope; and, on the sides of the opposite door, Charity and Justice, all by Andrea. The history of S. John commences with Zacharias becoming dumb, on account of his incredulity.—Second painting, Mary visiting Elizabeth—third, Elizabeth brought to bed—fourth, Zacharias blessing S. John, who departs for the Desert, (this is by Francabigio)—fifth, S. John meeting our Saviour, as the latter returns from Egypt, (likewise by Francabigio)—sixth, the Baptism of our Saviour, by S. John—seventh, S. John preaching in the Desert—eighth, the converted Jews receiving Baptism—ninth, S. John carried before Herod.—tenth, Herod's Supper and Dance—eleventh, the Decapitation of S. John—twelfth, Herodias's Daughter with the head of S. John. It is recorded that Andrea del Sarto received for each of these frescos only twenty livres\*, though many of them are exquisitely fine; they will, however, shortly be obliterated by the humidity of their situation, unless restored in the manner now practised at Rome\*.

*The Palazzo-Gerini* is adorned with valuable Pictures, though the finest part of this collection has been recently sold. Among those which remain are, *First room*—Charity, by Cignani; and Hagar in the Desert, by Rosselli. *Second room*—Head of a young Female, by Correggio! *Third room*—four Heads, by Nogari; and two Pictures, by Bassano. *Fourth room*—a landscape, by Both; ditto, by Swanevelt; and ditto, by Paul Brill. *Fifth room*—Prometheus, by Salvator Rosa!—Head of our Saviour, by Stradano; Head

(\*) Fifteen shillings.

(a) The person who unlocks the door of the Oratorio dello Scalzo expects two pauls for his trouble; and the person who attends Tra-

vellers round the Royal Academy likewise expects from two to three pauls, according to the number of the party.

of a Female, by Carlo Dolci! *Seventh room*—Two Landscapes, by Both. S. Sebastiano, by Guercino! and the Assumption, by Carlo Maratta. *Eighth room*—our Saviour in the Sepulchre, by Tiarini! a dead Nun, by Vanni; a small Picture, by Rubens! the Madonna, our Saviour, and S. John, by one of the Caracci Family; two small Pictures, by Peter Neff; and two small Landscapes, by Vernet. The Madonna, our Saviour, and other figures, by Fra Bartolommeo. A portrait of Salvator Rosa, by himself; a Peasant playing on a wind-instrument, by Murillo. A Holy Family, by Raphael; a portrait of a Woman with a Veil, by Santi di Tito; and an old Man with a Child in his arms, by Guido!!

*The Palazzo-Riccardi*, erected by Cosimo, *Pater Patræ*, according to the designs of Michelozzi, is a splendid edifice. The Ceiling of the Gallery is beautifully painted by Luca Giordano; the Ceiling of the Library is by the same master; and the collection of Manuscripts and Printed Works is valuable.

*The Palazzo-Corsini* contains a few good paintings.

*The Palazzo-Mozzi*, near the *Ponte a la Gracie*, contains fine Paintings, by Salvator Rosa.

*The Palazzo-Buonaroti*, in *Via Ghibellina*, is interesting, from having been the residence of Michael Angelo, and likewise from preserving some remains of his works.

*The Palazzo-Strozzi* is a splendid specimen of Tuscan architecture.

*The Palazzo-Uguccioni*, built after the design of Michael Angelo, contains a Painting, by Perino del Vaga, of the Passage of the Israelites through the Red sea!

*The Casa dei Poveri*, in *Via dei Malcontenti*, which owes its establishment to the Emperor Napoleon, is an immense Edifice, capable of lodging three thousand

persons, who, in great measure, maintain themselves, by making Phrygian caps for the Mediterranean mariners, ribbons, cloth, carpets, &c. &c. There are workshops of almost every description in the house; and the Grand-Duke of Tuscany, much to his honour, supports and benefits this benevolent and useful institution, which has cleared Florence of the innumerable mendicants by whom it was formerly infested.

*The Spedale di Bonifazio*, or Great Hospital, near the *Porta San-Gallo*, receives lunatics, and persons afflicted with chronic disorders, and is spacious, clean, and airy. The sick appear to be comfortably lodged and well attended; but the funds belonging to this charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics.

*The Spedale di Santa Marta Nuova* contains upward of a thousand beds, and the patients are extremely well attended.

*The Spedale degl' Innocenti* usually contains three thousand Children, who have not, however, a sufficient number of nurses; and the custom of binding up every new-born infant in swaddling clothes frequently distorts the limbs, nay sometimes produces mortification and death.

*The Column of Saravezza-marble*, in *Via Romana*, was erected by Cosimo I, in memory of the Battle of Marciano—the *Granite Column*, near *Ponte Santa Trinità*, was brought from Rome, and erected at Florence by Cosimo I, in memory of the conquest of Siena. There is, on its summit, a figure of Justice, which gave rise to the following proverb: "Justice, at Florence, is too high to be reached."—the *Column near the Baptistery*, in the *Piazza del*

*Duomo*, was erected to record a Miracle, relative to the corpse of S. Zenobio.

*The bronze Wild-boar, in the Mercato-nuovo*, is a Copy, by Pietro Tacca, of the famous Antique in the Gallery de' Medici. *The Pedestal adorned with Bassi-relievi in marble, which stands near the entrance of the Church of S. Lorenzo*, was done by Bandinelli, and represents Giovanni dei Medici, father of Cosimo I, with Prisoners and Spoils. *The Group of Hercules killing the Centaur, Nessus, which stands near the Ponte-Vecchio*, is by Giovanni di Bologna!—*The Piazza-Annunziata* contains an Equestrian Statue of Ferdinando I. *Over the Porta San-Gallo* is a Fresco, by Ghirlandajo; and, just beyond the Gate, a magnificent *Triumphal Arch*, erected in honour of the Emperor Francis I, when Grand-Duke of Tuscany. *On the outside of a house, near the Porta Romana*, is a Fresco, by Giovanni di San Giovanni, representing the City of Florence, under the form of a person clothed in royal robes, and the other Cities of Tuscany as Females paying homage to their Queen.

*The Ponte Santa Trinità*, built by Ammannati, is remarkably elegant.

Florence contains three Theatres, the *Pergola*, or Opera-house, a beautiful Edifice, well secured from fire, and originally built after the design of Pietro Tacca—the *Cocomero*, smaller than the *Pergola*—and the *Teatro Nuovo*.

The Florentine Mosaic Work, and the Sculpture in Alabaster of Pisani, in the Prato, and Bartolini, in Via della Scala, are much admired. This country is likewise celebrated for a sort of marble which splits almost like slate, and,

(b) *The Hôtel des Armes d'Angleterre*, kept by Gasperini, is an excellent Inn, where diners, generally speaking, are better cooked, and more comfortably served, than at the other Hotels. Gasperini builds carriages;

when polished, the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles; several petrifactions are also found in this neighbourhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and likewise to the fogs which prevail here in winter.

This City boasts the honour of having given education to Dante, Petrarca, Boccaccio, Corilla, the celebrated *Improvvisatrice*, who was crowned at Rome, Americo Vespucci, (whose voyages to, and discoveries in, the new world obtained him the honour of calling America by his own name,) Machiavelli, Galileo, Michael Angelo, and a larger number of distinguished artists than any other place in Europe.

*The Accademia della Crusca*, which has, for a length of years, been established at Florence, is too well known to need description; and this Academy is now united with two others, namely, the *Florentina*, and the *Apatisti*, under the name of *Reale Accademia Fiorentina*.

There are several good Hotels at Florence<sup>b</sup>, and the markets are constantly well stored with excellent eatables, fish excepted, which is never fresh but on Fridays and Saturdays. The Florence wine is good and wholesome, but the same report cannot be given of the water, except that which comes from Fiesole, and supplies the fountains of the Piazza-Santa-Croce, and the Palazzo-Pitti. It is remarkable, however, that all the Florence water, when analysed, appears wholesome; and conse-

sells Anti-attrition Grease for wheels; and likewise repairs English travelling carriages remarkably well. *Shneiderff's* is a very capacious and good Inn. *The Quattri Nazioni*, and *The Nuova York*, are also good Inns.



quently it seems propable that the noxious quality may proceed from copper vases in which it is drawn, and usually suffered to stand, though large glass bottles, secured by a case of reeds, for the purpose of holding water, might be easily met with.

The climate of Florence is cold during winter, very hot during summer, but delightful in autumn and spring<sup>c</sup>.

Doctor Kisson, a skilful and experienced English Physician, resides in this City.

On the Vigil of the *Festa di San Giovanni*, (the Patron Saint of Florence,) is the *Corso dei Cocchi*, or Chariot Race; probably an epitome of the ancient Etruscan Games. This exhibition takes place in the Piazza of S<sup>a</sup>. Maria Novella. At the upper and lower end of the Piazza are obelisks, to each of which is fastened a cord; its centre being held up by six poles, supported by men clothed in ancient costume. Round the Piazza, in an amphitheatrical form, are scaffoldings, ornamented with rough fresco paintings of vases, &c., which produce, however, a good effect: at the upper end is the Royal Box, handsomely decorated: under the scaffoldings are posted horse and foot guards; and round the Piazza, above the scaffoldings, are balconies, windows, and even house-tops, crowded with spectators. Were the chariots made in the ancient form, this exhibition would be far more interesting; but they are modern, in point of shape, and very clumsy<sup>d</sup>,

exhibiting nothing like antique costume, except the habit of the charioteers.

On the morning of the *Festa di S. Giovanni* homage used to be paid by all the Tuscan cities to their Prince, but this custom is, for the present, abandoned, owing to the pageants, which represented the several cities, having been nearly destroyed by the French.

In the afternoon of this day is the *Corso dei Barberi*, a race performed by horses without riders<sup>e</sup>, and which, from the multitude of spectators, the splendour of the equipages, and the gallant appearance of the troops who attend their Sovereign, is an extremely gay sight. The horses have, fastened to their bodies, little spurs, so contrived that the quicker the animal gallops, the more they run into him. The race-ground is the longest street at Florence, where many of the spectators stand, without any defence whatsoever, frequently meeting with accidents by urging the horses on. When these animals reach the goal, they are stopped by a large piece of canvas, which several men hold up; the Sovereign then announces the winning horse, and thus ends this amusement, which is followed by a pretty exhibition of Fire-works at the Palazzo-Vecchio<sup>f</sup>.

The Game called *Pallone*, a favourite exercise at Florence, merits notice, because it was played by the ancient Romans; who are described as striking the *folliis* with the arm guarded, for that purpose, by a wooden shield: the mode of

(c) Persons who wish to preserve health in Tuscany, should be careful never to eat sweet things made with *orange-flower water*, falsely so called; it being, in this country, a distillation from the Italian laurel-leaf.

(d) An extraordinary circumstance; as the small wickerwork carts of the Tuscan peasants in shape resemble ancient cars; and would, if slightly decorated, be quite proper for the *Corso dei Cocchi*.

(e) This kind of race, according to Diony-

sus of Halicarnassus, was one of the most ancient amusements of Etruria and Rome.

(f) So universal is the rage for splendour at this festival, that a milliner, at whose house an English family lodged, absolutely hired for the day, at a great expense, a coach with two footmen in laced liveries, that she might parade about the streets in style; nay, further, this Person and her apprentices, though generally dressed in the plainest manner possible, were now adorned with diamonds.



playing continues precisely the same to the present moment; and this game, like most of the ancient exercises, is well calculated to give courage and strength.

The Environs of Florence are extremely interesting. The usual airing of the upper ranks of persons is to the *Royal Farms*, or *Cascini*; which are open to the Public at all hours; though it is unwholesome to walk, ride, or drive, in these beautiful farms very early in the morning; and equally prejudicial to remain there after sunset.

*Careggi de' Medici*, about three miles from the Porta San-Gallo, was the favourite retreat of Lorenzo *il Magnifico*; and in the Hall of this Villa the Platonic Society used to assemble, and form plans for those stately edifices and patriotic institutions by which Lorenzo embellished and benefited his country. The house stands upon an eminence, whence the ground falls gradually almost every way; opening, on one side, to a view of Florence; on another, to a prospect of Val d'Arno; while, on another, rise mountains, covered with neat farm-houses and magnificent villas; and, on another, is Fiesole, dignified with ruins of ancient Etruscan and Roman splendour; and, to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow, about noon, from the Gulf of Spezia, and make the inhabitants of Careggi unconscious of oppressive heat, even in the dog-days;—no wonder, therefore, that the elegant and wise Lorenzo should have called this his favourite abode! Careggi, like the generality of Tuscan villas, is built upon arches; and consists of an immense ground-floor with a spacious hall in its centre, and several surrounding rooms; every ceiling being arched, and every apartment cool. Above stairs is another large hall, with a handsome suite of

rooms, terminated by a terrace: and round the third story runs a gallery which commands a prospect so extensive that it seems to overlook all Tuscany. On the outside of the house are noble porticos.

*Poggi Imperiale*, about one mile from the Porta Romana, is a royal Villa containing an admired Statue of Adonis, by Michael Angelo; and Portraits of Petrarca, and Laura, by Albert Durer. The prospects from this spot are beautiful; and not far hence stands the Monastery of S. Matteo in Arcetri, near which are vineyards that produce the celebrated wine called *Verdea*.

*Pratolino*, a royal Villa about six miles from the Porta S. Gallo, is famous for its Garden; which contains Water-works, and a Statue of the Apennine, sixty feet in height, by Giovanni di Bologna.

On the way to Pratolino is the modern Campo-Santo of Florence.

*Fiesole*, anciently *Fœsulæ*, a considerable City of Etruria, is proudly seated, on a summit of the Apennine, in a most enchanting situation, about three miles and a half from the Porta-Pinti, by the Majano-road. Light carriages may go with perfect ease and safety, as far as Majano, which is two-thirds of the way: but thence, to the Franciscan Convent, at Fiesole, the best conveyance is a *traineau*; which the Peasants at Majano can always furnish. Between the latter place and Fiesole is *the Doia*; a Monastery built by Michael Angelo, and deliciously situated. The ancient Etruscan Town of *Fiesole* is supposed to have been destroyed by an earthquake, long before the period when Sylla founded a colony there: the Walls of this Town, however, are in several places discoverable: and it seems evident, from the manner in which they present themselves, that they were thrown down by

some convulsion of nature: they appear to have originally consisted of large hewn stones without cement, like the walls of Pompeii and Pæstum. Here, likewise, are remains of an Amphitheatre, built on the side of a hill: the shape and size of the Edifice, some of the staircases, seats, and caves for wild beasts, together with the reservoir of water which belonged to this theatre, may be traced<sup>s</sup>: and here, also, is an ancient Temple, now roofed, and made into a Church. Fourteen fine Columns with Ionic Capitals, the Pavement, and the Altar of the ancient building still remain; though the Altar has been moved from its original situation. This Temple is supposed to have been dedicated to Bacchus. The Walls of the Roman Town may, in some places, be traced; as may the Pavement of the streets, which resembles that of Pompeii. The modern Town, if it may be so called, contains a spacious Cathedral, built in 1628, apparently on the site of an ancient Temple; and adorned with Sculpture by Mino da Fiesole, and Andrea Ferrucci, Fiesolano; and likewise with a Picture of the Martyrdom of S. Thomas, by Volterrano; here, also, are, an Episcopal Palace, a Seminary, and a Franciscan Convent, which last stands on the spot called *Rocca dei Fiesolani*.

*Vallombrosa*, about fourteen miles distant from Fiesole, is worth notice; not only because it has been immortalized by Milton, but likewise on account of the beauty of the country, and the noble Certosa of Vallombrosa, which still contains fine Paintings; though the finest were, according to report, removed when the Convent

was suppressed. Vallombrosa itself suffered very little from being under the dominion of France; and the Certosa is now re-established. Mules are the necessary conveyance for persons who cannot walk; there being no carriage road to the Convent.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to *the Abbey of the Camaldoli*, about thirty-six miles from Florence; and thence to the *Convent of Lavernia* (*mons Alvernus*,) about fourteen miles further. The former of these Convents was suppressed by the French; who cut down much of the fine wood belonging to it: now, however, this Convent is re-established; though its inhabitants, about thirty in number, are too poor to entertain visitors gratis; and therefore Travellers, after eating or sleeping under its roof, usually make a present to the community. The convent of Lavernia never was disturbed by the French; and contains, at present, about sixty Capuchins.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and, what is more estimable and endearing to Foreigners, they are, generally speaking, mild, good-humoured, warm-hearted and friendly. The Tuscan peasantry, considered collectively, are pure in their morals and pastoral in their manner of living; and the peculiar comeliness of both sexes is very striking, especially in that tract of country which extends from Florence to Pescia: but it is only among the peasantry that one can form a just idea of Italian beauty; and perhaps it is only among the peasantry one can form a just idea

(g) The Etrurians are famed for having invented Amphitheatres; together with the games called *Curuli*, and *Certami dei Cavalli*; and about the year of Rome 400, comedians were invited, by the Romans, to come from

Etruria, and perform plays, for the first time, at Rome; the Romans thinking these new games might appease the gods, and stop a then raging sickness.

of the Italian character; inhabitants of populous cities being nearly alike whether in London, Paris, Vienna, Florence, or Rome. The men are tall, robust, finely proportioned, and endowed with that entire self-possession which inspires respect. The women are of a middle stature; and were it not for bad stays, would be well made. They have large, languishing black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful; and, instead of curtsying, they gently bow their bodies, and kiss the hand of a superior; a practice common, indeed, throughout Italy. These peasants (like those of Italy in general,) are tolerably well informed respecting the history of their country; and, moreover, so fond of its Poets as frequently to know their works by heart.

When two young peasants agree to marry, the banns are published three times in a parish church; after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one half in wearing-apparel, and the other half in money; which the bridegroom usually expends in purchasing jewels for his lady; which consist of a pearl necklace, cross, and ear-rings, frequently intermixed with rubies; and worth from twenty to thirty pounds sterling: these jewels being considered by the man as the woman's exclusive property: indeed, money so invested may be looked upon as placed in a bank; while

the interest received is that high gratification which the woman derives from exhibiting her ornaments on gala-days; and these ornaments continue in the family for ages, unless the pressing call of necessity compel them to be pawned, or sold. When the *Sposa* is taken in labour, the husband, after procuring medical help, deems it his next duty to get some of what is denominated The life-giving plant, (*aleatrice* the peasants call it,) which he places on her bed; and without which, he believes his child cannot be born. This custom is derived from the Greeks<sup>b</sup>. About a fortnight after the birth of an infant, its parents give a christening dinner<sup>i</sup>, to their relations; on which occasion every guest brings a present, as was the practice at Athens; and the dinner is served dish by dish, likewise an ancient custom. On the husband's demise the eldest son becomes heir-at-law; but is obliged to portion his sisters; and either maintain his mother, or return her dower<sup>k</sup>: all his relations frequently live with him: but the largeness of the family creates no confusion; there being a superior over the men, and another over the women, who allot, to every person, their business; which is thus kept distinct. A Tuscan farmer shares equally with his lord in the produce of an estate; and the owner even provides seeds, plants, manure, implements of husbandry, in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and a market-cart, a waggon, and a pair of large

(h) Some of the Grecian ladies used to hold palm-branches in their hands, in order to procure an easy delivery.

(i) Children in Roman-Catholic countries, however, are christened immediately after their birth.

(k) An elder son among the Greeks was obliged either to maintain his mother, or return her dower: hence Telemachus, though

he sustained great losses by means of Penelope's suitors, thinks it imprudent to send her home to her father; because that could not be done without returning her dower—

"I could not now repay so great a sum,  
To the old Man, should I dismiss her home  
Against her will."

HOMER'S *Odyssey*.

dove-coloured oxen, who draw the waggon and the plough, whose colour seldom, if ever, varies throughout southern Italy, and whose beauty is as remarkable as that of their masters. The female peasants, besides working in the vineyards almost equally hard with the men, often earn money by keeping poultry, and sometimes one or two lambs; whose fleecy coats the children decorate, on the Festa di San Giovanni, with scarlet ribbons tied in fantastic knots: and by the aid of money thus acquired, wearing-apparel, and other necessities, are purchased. Shoes and stockings are deemed superfluous, and merely ornamental, even by the women; who carry them in baskets on their heads, till they reach a town; when these seemingly embarrassing decorations are put on: for the *Contadina* is as vain of her appearance as the *Dama nobile*; and, no wonder—since the picturesque dresses and lovely countenances of these peasants arrest every eye, and shew them, perhaps too plainly, how strong are their powers of attraction<sup>1</sup>. The phraseology of the Florentine peasants is wonderfully elegant: but the most remarkable quality of these persons is their industry; for, during the hottest weather, they toil all day without sleep; and seldom retire early to rest: yet, notwithstanding this fatigue, they live almost entirely upon bread, fruit, pulse, and the common wine of the country: however, though their diet is light, and their personal exertions are almost-perpetual, they commonly attain old age; especially in the neighbourhood of Fiesole.

The following is an account of a Dance given, at Careggi di Riccardi, by the family of the Author of this Work, to all the surround-

ing peasants. "Our ball-room was a lofty apartment sixty feet by thirty; and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motion: indeed it had the appearance of being continually turned round by an invisible hand: this lustre we filled with candles; and the walls, which were adorned with full-length portraits of the Medici-Princes, we likewise decorated with festoons of vines, olive-branches, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sunset, on the appointed day, our guests appeared altogether upon a lawn leading to the villa, preceded by their own band of music: and no sooner did this procession reach our hall door, than the musicians struck up a lively tune; while the dancers, as they entered, formed a quadrille, which would have been applauded on any opera-stage. When this dance with finished, the female peasants advanced, in couples, to the top of the hall, where we were seated, paying their compliments to us as much ease and elegance as if they had been educated in a court: and then commencing another quadrille, different from, but quite as pretty as the first. With a succession of these dances we were amused till supper; after which our visitors, who had been regaled with punch, a liquor they particularly relish, came once more to us; when the women returned thanks for their entertainment, kissed our hands, and, presenting their own to their partners, bowed and retired."

Another circumstance, which occurred to the family of the Author, and of which the following is a brief detail, serves to shew the grateful and delicate turn of

(1) The ancient and elegant costume of the Tuscan peasants is less frequently worn than it used to be twenty years since.

mind possessed by the Tuscan Peasants.

"One day, as we were walking near Careggi, we observed a girl, apparently about fourteen years of age, watching a flock of goats, and at the same time spinning with great diligence; her tattered garments bespoke extreme poverty; but her air was peculiarly dignified, and her countenance so interesting, that we were irresistibly impelled to give her a few *craie*. Joy and gratitude instantly animated her fine eyes while she exclaimed; "Never, till this moment, was I worth so much money!"—Struck by her words and manner, we inquired her name; likewise asking where her parents lived? "My name is Teresa," replied she; "but, alas, I have no parents." "No parents!—who, then, takes care of you?"—"The Madonna."—"But who brought you up?"—"A peasant in Vallombrosa: I was her nurse-child; and I have heard her say my parents delivered me into her care; but that she did not know their name. As I grew up she almost starved me; and, what was worse, beat me so cruelly, that, at length, I ran away from her." "And where do you live now?" "Yonder, in the plain (pointing to Val d'Arno); I have fortunately met with a mistress who feeds me, and lets me sleep in her barn: this is her flock." "And are you happy now?" "O yes! very happy. At first, to be sure, it was lonesome sleeping in the barn by myself; 'tis so far from the house; but I am used to it now: and indeed I have not much time for sleep; being obliged to work at night when I come home; and I always go out with the goats at day-break: however, I do very well; for I get plenty of bread and grapes; and my mistress never beats me." After

learning thus much, we presented our new acquaintance with a paul—but to describe the ecstacy this gift produced is impossible.—"Now," cried she (when a flood of tears had enabled her to speak), "now I can purchase a *corona*"—now I can go to mass, and petition the Madonna to preserve my kind benefactresses!"

On taking leave of this interesting creature, we desired she would sometimes pay us a visit: our invitation, however, was only answered by a bow: and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi; when it appeared that, immediately after her interview with us, she had been attacked by the small-pox, and was only just recovered.

During the next summer, although we again resided in the same neighbourhood, we, for a considerable time, saw nothing of Teresa. One day, however, we observed a beautiful white goat browsing near our house; and, on going out, perceived our *Protagée* with her whole flock. We now inquired, almost angrily, why she had not visited us before?—"I was fearful of obtruding," replied the scrupulous girl; "but I have watched you at a distance, ever since your return; and I could not forbear coming rather nearer than usual to-day, in the hope that you might notice me." We gave her a *scudo*, and again desired she would sometimes call upon us. "No," replied she, "I am not properly dressed to enter your doors; but, with the *scudo* you have kindly given me, I shall immediately purchase a stock of flax; and then, should the Madonna bless me with health to work hard, I may soon be able, by selling my thread, to buy decent apparel, and wait upon you,

(m) Without a *corona* she informed us that she could not be permitted to go to mass.

clothed with the fruits of your bounty."—And, indeed, it was not long before we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of content."

According to the excellent Laws of the Emperor Leopoldo, no man can be imprisoned for debt, though creditors have power to seize the property of their debtors; and no offence is punishable with death, though murderers are con-

demned to perpetual labour as galley-slaves: and to these, and many other equally wise regulations, made by Leopoldo, are attributable the almost total exemption from robbery and murder which this country has long enjoyed; and the increase to its population of two hundred thousand inhabitants; an astonishing difference, as the original number was only one million\*.

## CHAPTER IV.

### P I S A.

*Situation, supposed origin, and present appearance of Pisa—Duomo—Baptistery—Campanile—Campo-Santo—Sonnet to Grief—Chiesa de' Cavalieri—Palazzo de' Cavalieri—Chiesa di San Frediano—di S. Anna—di S. Caterina—di S. Paolo all'Orto—di S. Francesco—Church belonging to the Conservatorio di S. Silvestro—Chiesa di S. Matteo—di S. Pierino—di S. Michele in Borgo—di S. Vito—della Spina—di S. Andrea in Chiuseca—di S. Martino—Palazzi-Lanfranchi—Tonini—Lanfreducci—Casa-Mecherini—Palazzo-Seta—Royal Palace—Hospitals, &c.—University—Torre della Specola—Botanic Garden—Ancient Vapour-Bath—Suppressed Church of S. Felice—Subterranean part of S. Michele in Borgo—Aqueduct of Calciaccoli—Modern Baths—Mountain of S. Giuliano—Modern Aqueduct—Canal—Royal Farm—Character of the Pisans—Hotels—Fountains—Water—Theatre—Bridges—Battle of the Bridge—Illumination in honour of S. Ranieri—Carnival—Climate.*

PISA, (anciently *Pisæ*, a considerable Town of Etruria,) stands, on the banks of the Arno, forty-eight miles distant from Florence, fourteen from Leghorn, and six from the Mediterranean sea. Dionysius of Halicarnassus affirms, that this Town existed before the Trojan war: Strabo supposes it to have been built by the Arcadians, soon after that period; but, according to other authorities, it was founded by a Colony of Pisæans, who were shipwrecked on the coast of Etruria at their return from Troy. In modern times it has been the capital of a great republic, whose conquering fleet was a terror to the Saracens, a scourge to the

African corsairs, and a check upon the ambition of Genoa: and with innumerable spoils, taken from the first-mentioned people, most of the present buildings at Pisa were erected. This City is, next to Florence, the largest in Tuscany; but though its walls are near five miles in circumference, they do not, at the present moment, contain above eighteen thousand persons. The Streets are wide, straight, and excellently paved; the Bridges elegant; the Quay is one of the finest in Europe; and the situation of the Cathedral, Baptistery, Leaning Tower, and Campo-Santo, renders these majestic Edifices particularly striking

(\*) It is said that the late Grand-Duke of Tuscany abrogated some of his father's Laws



and beautiful. The Arno traverses the City in the form of a crescent; and divides it nearly into two equal parts.

*The Duomo*, a Greco-Araba-Pisano structure, in the shape of a Latin cross, built (as already mentioned,) in the eleventh century, under the guidance of Buschetto, a Grecian, is remarkable for the richness and variety of its marbles; and, next to the cathedrals of Milan and Siena, perhaps the finest Church of its kind in Italy\*. The eastern front is ornamented with an immense number of Columns; some of which are Grecian marble, others oriental granite, and one is porphyry; among these the most striking are six magnificent ancient Columns which adorn the three celebrated Doors of bronze; and are said to be either Grecian or Egyptian workmanship. The Doors were designed by Giovanni di Bologna, and cast by P. D. Portigiani; that in the centre, the least beautiful of the three, represents the Life of the Madonna; and is surrounded by figures of Saints and Prophets, and embellished with an elegant border of foliage, fruits, and flowers. Those on the right and left represent the Life of the Saviour, beginning with his birth, and ending with his crucifixion; they are likewise embellished with a border, nearly similar to the one already described. The Mosaics, in the Arches above the Doors, were done by Fillippo di Lorenzo Palidini. The Architrave of the eastern Door was taken from an ancient edifice: and the Door which fronts the Campanile, is esteemed for its antiquity; though not remarkable for merit of any other kind. The inside of the Church is adorned with seventy-

four lofty Columns; sixty-two of which are oriental granite; and the rest rare marble: and although most of these Columns were originally unequal in height, and consequently ill adapted to match, yet so well has the architect disposed of and added to them, that even the most observing eye perceives no want of symmetry. Twelve Altars, designed by Michael Angelo and executed by Stagio Stagi, adorn the walls of this Edifice. The High-altar is magnificently decorated with lapis lazuli<sup>p</sup>, verde antique, brocatello di Spagna, bronze gilt, giallo di Siena, &c.: the Tribuna contains two porphyry Columns, with peculiarly elegant Capitals and Bases; that near the episcopal throne is embellished with the best works of Stagi, and bears a bronze Angel greatly admired. The decorations of the opposite Column were executed by Foggini; and the Group of angels on a golden field, which adorns the great Arch, by Ghirlandajo, the master of Michael Angelo. The Seats for the Canons (a sort of Wooden Mosaic introduced into Tuscany in the time of Brunellesco,) merit notice. The four Pictures of S. Peter, S. John, S<sup>a</sup>. Margherita, and S<sup>a</sup>. Caterina, are by Andrea del Sarto; and the Mosaic on the Ceiling, representing the Saviour, the Madonna, and S. John, was executed by Gaddo Gaddi and other artists, in 1321. On the right side of the great cross is the Chapel of S. Ranieri; whose Sarcophagus rests on a pedestal of red Egyptian granite, adorned with other valuable marbles: the sarcophagus is of verde di Polcevera, the Altar of giallo di Siena, and the Balustrades are of inlaid marble: the whole was executed by B. G. Foggini, at the command of

(o) The Pisans consecrated their plunder, gained in an expedition against the Saracens of Palermo, in 1063, to the erection of this Cathedral; which was finished before the end

of the eleventh century.

(p) Lapis lazuli is said to be the *Cyanæum* of the ancients; and Great Tartary is supposed to produce the best.

Cosimo III, in honour of S. Ranieri, who died in 1161, and was proclaimed, by the Pisans, their Patron Saint. This Chapel contains a Mosaic, by Gaddo Gaddi, representing the Madonna enthroned and attended by Angels; and an antique Grecian, or Roman Statue, said to represent Mars, though now called S. Efeso. On the left side of the great cross is the Chapel of the Holy Sacrament; which contains a Ciborio of massy silver, and an altar adorned with silver *Bassi-rilievi*; both well executed, after the designs of Foggini: the Balustrades are of inlaid marble; and here, likewise, is a Mosaic, by Gaddo Gaddi, representing the Annunciation. At the bottom of the Church, over the great entrance-doors, is a beautiful Bar, or gallery, ornamented with *Bassi-rilievi*, by Giovanni, the son of Niccolo Pisano; and it is much to be lamented that this fine work, which originally adorned a pulpit, is now placed so high, that its merits are scarce discernible: it represents Scriptural Histories. The centre-aisle contains a Pulpit of inlaid marble, supported by two small Columns; the one porphyry, the other oriental brocatello; and the first is particularly curious, from consisting of various pieces so well joined that it may be properly denominated *Breccia porfirea*: the second is the finest specimen of its sort in Italy. The Pillar, on the right, which supports the cupola, is ornamented with a Picture by F. B. Gozzoli, who lived in the fifteenth century; it represents S. Thomas Aquinas disputing with an assembly of Ecclesiastics; and the Pillar, on the left, is adorned with a Picture of S. Agnes, by Andrea del Sarto! Among the Pictures not already mentioned, those best worth notice are—the Madonna and our Saviour surrounded with Saints, attributed to Pierino del

Vaga and G. A. Sogliani—S. Ranieri putting on the Religious Habit, by Cav. B. Luti—the Death of S. Ranieri, by Cav. G. Melani, who flourished in the seventeenth century—the three Maries at the foot of the Cross, by G. Bilivert—the Adoration of the Serpent in the wilderness, by O. Riminaldi—Habakkuk borne by an Angel, by Bilivert—Judith giving the head of Holofernes to her Servant; and the Madonna, our Saviour and Saints, originally painted by Passignano, and added to by Tempesti—God the Father, Raphael, and other Angels, by Salembini—and the Institution of the Lord's Supper, by Tempesti. The bronze Gryphon on the top of the Duomo is a curious antique *Intaglio*, supposed to be Egyptian workmanship.

*The Baptistery*, called a German-Gothic Structure, erected (as has been already mentioned) by Diotisalvi, in the twelfth century, is an octagon of white marble; and its principal entrance displays two large and two small Columns, similar to those which adorn the great doors of the Duomo.

The inside of this Edifice resembles an ancient temple. Twelve Arches, supported by eight vast Columns of Sardinian granite, and four pilasters of white marble, serve as the base to a second row of Pilasters, on which rest the Cupola. The Capitals of the pillars and pilasters, are antique. The Font, elevated on three steps of beautiful marble, is adorned with *Intagli* and Mosaics, so well executed, that they appear to have been done long before the building. On the margin are four places for the immersion of infants; and, in the centre, is a large basin for the immersion of adults: this practice of immersion, however, has been abandoned since the thirteenth century. The Pulpit, one of Niccolo Pisano's best works, is supported

by nine Columns of precious marble, and ornamented with *Bassirilievi*, formed out of oriental alabaster and Parian marble. The first piece represents the Birth of our Saviour—the second, the Adoration of the Magi—the third, the Presentation in the Temple—the fourth, the Crucifixion (much inferior to the rest)—the fifth, the Last Judgment. This Baptistery was finished in 1153; at which period Pisa is said to have been so populous, that a voluntary contribution of one florin, from every family, sufficed to pay for this noble edifice<sup>q</sup>.

*The Campanile, or Leaning Tower*, begun by Guglielmo, a German, and Bonnano, Pisano, about the year 1174, is of a circular form, nearly 190 feet in height, and declining above 13 feet from its perpendicular. This beautiful Edifice consists of Eight Stories, adorned with two hundred and seven Columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the most respectable writers, it appears that this Tower originally was straight; though some accidental cause, such as an earthquake, the great fire at Pisa, or the natural looseness of the soil, has produced its present extraordinary inclination: and in that part of the Campo-Santo where the life of S. Ranieri is painted, we see this now leaning Tower perfectly upright, and consisting of Seven Stories only: may not, therefore, the Eighth Story, which rather inclines on the contrary side to the others, have been added, in latter times, as a balance, to prevent the whole Edifice from falling? The Stairs leading up to the

summit of this Tower are easy of ascent; and the view from the eighth Gallery is very extensive.

*The Campo-Santo*, or ancient Burial-Ground, the most beautiful Edifice at Pisa, and unique in its kind, is a vast Rectangle, surrounded by sixty-two light and elegant Gothic Arcades of the Greco-Araba School: they are composed of white marble, and paved with the same material. Archbishop Ubaldo Lanfranci, who was contemporary with Richard *Cœur-de-lion*, and his brother warrior in the Holy Land, brought to Pisa a large quantity of earth from Mount Calvary, and deposited it on the spot round which the Arcades of the Campo-Santo are now erected. He is, therefore, supposed to have given the first idea of this Edifice in 1200; and the present structure, eighteen years afterward, was commenced under the direction of Giovanni Pisano, who finished it in 1283<sup>r</sup>. The Statues over the principal Door are by Giovanni Pisano; they stand in a kind of Temple, and, among them, is the Sculptor himself, kneeling to the Madonna. The Sarcophagi under the arcades are chiefly of Parian marble. Here is the Tomb of the Countess Beatrice, who died in 1113, and was mother to the celebrated Countess Matilda, the last descendant from the Counts of Tuscany. On this Sarcophagus is represented in *basso-rilievo*, the Chase of Meleager, according to some opinions, and the Story of Phædra and Hippolitus, according to others: however, be this as it may, the merit of the work proves it an ancient production, applied, in latter ages, to its present use; and it is supposed that this

(q) Pisa, at the period above-mentioned, was supposed to contain 13,400 families; and, reckoning five persons to each family, the number of inhabitants will amount to 67,000—but the population of this city, during its most

flourishing state, is said to have amounted to 150,000 Residents.

(r) Some historians suppose the Campo-Santo was completed, in 1281, during the zenith of the short-lived prosperity of the Pisan Republic.

Sarcophagus was the model from which Nicolo Pisano, and his son, used to study. Here, likewise, is an ancient Vase, embellished with *bassi-rilievi*, representing Bacchanalian Mysteries, and which seems to have been one of the vessels employed by the Greeks and Romans in their religious ceremonies. Round the walls are Frescos of the fourteenth and fifteenth century; which, however deficient in many respects, cannot but yield pleasure to those persons who wish, on their entrance into Italy, to view the works of the Revivers of an Art afterwards brought to exquisite perfection. *In the first division* of the Arcade, on the western wall, are six large Pictures, representing the Life of S. Ranieri; the three upper ones being by Simone Memmi; the three under ones, by Antonio, called Veneziano: and they particularly merit notice, on account of the costume accurately preserved throughout them all, and likewise because they show how ships were armed and rigged in the days of S. Ranieri. In one of these Pictures is the Campanile: they all are supposed to have been begun in 1300. *The second division* contains six Paintings, representing the Life and Death of Saints Efeso and Potito, done by Spinello Spinelli, Aretino, about the year 1400. *The third division* contains six Paintings, representing the history of Job, by Giotto; so injured, however, by the hand of time, that it is difficult to distinguish them, although, in 1623, they were retouched, by Maruscelli. The other Paintings of this Arcade are said to have been done by Nelli di Vanni, Pisano. The two first Pictures in the second Arcade represent the History of Esther, by Ghirlandajo; retouched, however, by Aurelio, or Baccio Lomi. *The second division* of this Arcade contains the History of Judith; which is modern, ill-done,

and damaged. *The first division* of the northern Arcade contains four Pictures, representing the Creation, by Buffalmacco, who flourished in the beginning of the the fourteenth century. The other paintings which adorn this Arcade (those over the Doors of the Chapels excepted) represent the principal events of the Book of Genesis; and were begun by B. Gozzoli, in 1484, and finished in the short space of two years. The first of these numerous Pictures contains the famous *Vergognosa* di Campo-Santo; and over the Chapel-door is the Adoration of the Magi, by which work Gozzoli established his reputation among the Pisans, and prevailed with them to employ him in painting their Campo-Santo; not merely on account of the general merit of the picture, but because it exhibited an excellent likeness of his mistress, a Pisan girl, whom he drew, to display his imitative powers. Over the same Door is the Annunciation, attributed to Stefano Fiorentino; and the fifth lower Picture from this, is particularly interesting, as it contains several Portraits of illustrious Persons, and among them that of Lorenzo de' Medici. Over the Door of the second Chapel is the Coronation of the Madonna, by Taddeo Bartoli; and in the fifth lower Picture, beyond this Chapel, are portraits of other illustrious Persons, among whom the Painter has placed himself, though his figure is almost totally obliterated. These works, by Gozzoli, are, generally speaking, the best preserved of any in the Campo-Santo. The Paintings of the eastern Arcade, as far as the Chapel-door, are by Zaccaria Rondinosi, Pisano, and were executed in 1666; they represent the history of King Ozia, and Balteshazzar's Feast. Beyond the Chapel are three Paintings, said to be by Buffalmacco, and representing the Crucifixion,

Resurrection, and Ascension of the Saviour. The next Picture in that part of the southern Arcade not already described, represents the Triumphs of Death, and was done by Andrea Orcagna, who flourished in the middle of the fourteenth century: it contains several portraits. The second large Picture, by the same master, is the Universal Judgment, in which Solomon is represented as dubious whether he may go to Heaven or Hell. The next Picture, or rather a compartment of the last, represents Dante's *Inferno*; and was Painted by Bernardo Orcagna, brother to Andrea, and restored by Sollazino, who flourished about the year 1530. The fourth Picture represents the History of the Anchorites, by Laurati, the pupil of Giotto: and over the Great Door is an Assumption, by Simone Memmi, one of the best preserved Pictures of the fourteenth century.

It is remarkable that, among the immense number of countenances contained in these paintings, we scarce find two alike. The faces, generally speaking, are well done; the figures and drapery stiff; the perspective is bad; but the borders, which form the several compartments, are particularly elegant. Among the Monuments is that of Count Algarotti, erected by Frederic the Great, of Prussia; but remarkable only for the beauty of the marble: near this is the Sarcophagus of G. F. Vegio, by Taddo; and, in the eastern Arcade, is the Monument of Filippo Decio; who had it erected in his life-time; giving, as a reason, "That he feared posterity would not have done it for him." This monument is by Stagio Stagi. Under Orcagna's Picture of the Triumphs of Death stands an ancient Roman Milestone, which was discovered on the Via-Emilia, near Rimazzano, and thence transported to Pisa; and on each side of this Column is an

Inscription, the one to the memory of Lucius, and the other to that of Caius Cæsar, the adopted sons of Augustus. Six hundred ancient families of Pisa, besides many illustrious characters of different nations, are said to be interred in the Campo-Santo.

The solemn grandeur of this Burial-ground, prompted the Author of these Pages to compose the following Sonnet to Grief; which is inserted here, because descriptive of the Campo-Santo:

STRUCTURE unmatched! which braves the  
lapse of Time!

Fit cradle of the reviving Arts to rear!  
Light, as the paper Nautilus, appear  
Thy arches, of Pisano's works the prime.  
Famed Campo-Santo! where the mighty  
Dead,

Of elder days, in Parian marble sleep,  
Say, who is she, that ever seems to keep  
Watch o'er thy precincts; save when mortal  
tread

Invades the awful stillness of the scene?

Then struggling to suppress the heavy  
sigh,

And brushing the big tear-drop from her  
eye,

She veils her face—and glides yon tombs  
between.

'Tis GRIEF!—by that thick veil the Maid I  
know,

Moisten'd with tears which never cease to  
flow.

*The Chiesa de' Cavalieri*, or Church of S. Stefano, from whom the square in which it stands is named, was built by Vasari: the High-Altar, by Foggini, is of porphyry; so likewise is the Sarcophagus above it, reputed to contain the Relics of S. Stephen; and the Bronze-chair, suspended over the Sarcophagus, was presented by Innocent XII to Cosimo III. On the ceiling are six Paintings relative to the Knights of S. Stefano; the two first by Ligozzi, the two next by Empoli, the fifth, by Cigoli, and the last, which represents Cosimo I, receiving the Habit of the Order, is by Christofano Allori. On the Walls and Ceiling are Trophies taken from the Saracens, by the Knights of S. Stefano. This Church contains a very curious Organ, reputed to



be the finest in Europe; a Nativity, by Bronzino; and a silver Crucifix, by Algardi.

*The Palazzo de' Cavalieri*, situated in the same square, was built by Vasari; and over the principal Entrance are Busts of six Grand Masters of the Order, beginning with Cosimo I, who instituted these Knights to defend the Mediterranean against Turks and Corsairs, by means of galleys, on board of which every Knight was compelled to serve three years ere he could be finally received into the Order: but, when peace was established between Barbary and the Tuscans, the Knights and their galleys became useless; in-somuch that the latter were, in 1755, all broken up and destroyed.

Near the Palazzo de' Cavalieri, there formerly stood a building, now totally demolished, which was called the Tower of Famine, from having been the prison of Ugolino<sup>s</sup>.

*The Chiesa di S. Frediano*, which is supported by Columns of oriental granite with ancient Capitals, contains a Painting of our Saviour on the Cross, done, in the thirteenth century, by Giunto, Pisano.

*The Chiesa di S. Anna* contains a curious representation of our Saviour on the Cross, wrought in wood; on the Tabernacle of the High-altar: and this wooden sculpture, of which there are several specimens in Pisa, is attributed to G. Giaccobi, Pisano.

*The Chiesa di S<sup>a</sup>. Caterina* contains a curious Picture, by F. Traini, one of the most skilful disciples of Andrea Orcagna: this Picture represents S. Thomas

Aquinas surrounded by the Fathers of the Church, among whom is a Portrait of Urban VI; at the feet of these are several Philosophers and Heretics, with their works torn in pieces; but what seems very incongruous, S. Thomas himself is placed between Plato and Aristotle, who are presenting him with their literary productions.

*The Chiesa di S. Paolo all'Orto* contains a Head of our Saviour, which appears to have been done in the twelfth century.

*The Chiesa di S. Francesco*, supposed to have been built after the designs of Niccolo, Pisano, contains a Chapel dedicated to S. Antonio da Padova, and painted by Salembini and Maruscelli—a Chapel painted by Passignano; together with a Madonna and Child, said to have been done in the fourteenth century—another Chapel (near the Sacristy) the Paintings in which are attributed to Spinello, Aretino, who likewise did the large Picture over the Sacristy-door—a Picture, in the Sacristy, by Giotto, of S. Francesco receiving the Elect; and, in the Sacristy-chapel, the Madonna and Saints, painted in 1395, by T. Bartoli. In the Cloister to the right of the little steps which lead into the Church, the bones of Ugolino, his sons, and grand-children, are, according to tradition, deposited.

*The Church belonging to the Conservatorio di S. Silvestro* contains two antique Paintings, by Guidotti; and a small *Basso-relievo*, in *terra-cotta*, attributed to Luca della Robbia.

*The Chiesa di S. Matteo*, built by the brothers Melani, is remark-

(s) Count Ugolino, a Pisan nobleman, entered into a conspiracy with Archbishop Rugieri, to depose the governor of Pisa; in which enterprise having succeeded, Ugolino assumed the government of the city; but the Archbishop, jealous of his power, incited the people against him; attacked his palace, seized his person, and cast him and his family into prison; till, at length, refusing

them food, and throwing the key of their dungeon into the Arno, he left them, in this dreadful situation, to be starved to death!

See DANTE's *Inferno*, Canto XXXIII.

Count Ugolino, however, seems to have deserved punishment: as his dastardly and treacherous flight lost the battle of Meloria, and thereby destroyed the naval power of Pisa.



able for the Frescos of those artists, which are so skilfully managed as to make the roof appear wonderfully higher than it really is.

*The Chiesa di S. Pierino*, supposed to have been an ancient heathen temple, contains a Madonna, painted on the wall, and a Crucifix, by Giunto, Pisano. The Ornaments on the outside of the Great Door are ancient and beautiful; the Pavement is of *pietra dura*; and the Edifice stands on an ancient Bone-house, which contains two Sarcophagi of Parian marble, together with Paintings, in the style of those which adorn the Campo-Santo.

*The Chiesa di S. Michele in Borgo*, said to have been built before the eleventh century, by Guglielmo, Pisano, is incrusted with cerulean marble, supported by ancient Columns of Granitello, and adorned with a marble Crucifix, wrought by Niccolo, Pisano, and originally placed in the Campo-Santo. The Madonna, under this Crucifix, is supposed to be one of the most ancient paintings in Pisa. The Cupola, the Upper Nave, the Vision of S. Romualdo, the Expedition to Majorca and Minorca, and the Institution of the Foundling Hospital, are all painted by Guidotti.

*The Chiesa di S. Vito*, or more properly speaking, the Cappella di S. Ranieri, contains a Fresco representing the Death of the Saint, and executed, not many years since, by Tempesti, in his best manner. The surrounding Architectural ornaments are by Cioffo.

*The Chiesa della Spina* exhibits Monuments of the ancient Pisan School of Sculpture; namely, the Madonna, our Saviour, S. John and S. Peter, by Nino, Pisano, one of the Revivers of the

Art; two figures attributed to Moschino; and a half-length Madonna, by Nino.

*The Chiesa di S. Andrea in Chinseca* contains a valuable Monument of the Greco-Pisano School, namely, our Saviour on the Cross; which appears to have been done in the thirteenth century.

*The Chiesa di S. Martino* contains a Crucifix, by Giunto, Pisano.

*The Palazzo-Lanfranchi*, on that side of the Arno called *Parte di mezzo-giorno*, was built after the design of Michael Angelo.

*The Palazzo-Tonini* contains two Paintings, in fresco, from Tasso's *Gerusalemme*, begun by Melani, and finished by Tommasi, his scholar.

*The Palazzo-Lanfreducci*, which is incrusted with statuary marble, has a Chain, and these Words over the door; "*Alla giornata*"—many tales are told in consequence; but none of them seem sufficiently authenticated to be worth relating. This Palace contains a celebrated Picture, by Guido, the subject of which is, Sacred and Profane Love, represented by two boys: perhaps the subject of this Picture may have been taken from Plato, who says, there are two Cupids, as different as day and night; the one possessing every virtue, the other every vice.

*Casa-Mecherini*, on the opposite side of the Arno, and called *Parte di Tramontana*, contains a celebrated Sibyl by Guercino; with Frescos by Tempesti and Cioffo.

*The Palazzo-Seta, in Via S. Cecilia*, contains Frescos by the brothers Melani; as do the *Palazzo del Publico*, and the *Palazzo de' Priori*.

In the *Royal Palace* the ceilings are painted with elegance; and

(†) The Churches at Pisa contain several Paintings by old Tuscan masters, not mentioned in this Work; and a minute descrip-

tion of them may be found in MORRONA'S *History of Pisa*.

the furniture, though plain, is handsome.

*The Hospitals* are spacious; and the *Loggia de' Banchi* and *Casino Nobili* are fine buildings.

*The University of Pisa* was founded in the year 1339, by the Emperor Henry VII; though, in consequence of civil wars, it became almost annihilated, till the reign of Cosimo I; by whom it was re-established on the present plan, in 1543. It has produced as many, if not more, learned men than any public seminary in Italy; and when the Pisans, during the twelfth century, on capturing Amalfi, discovered there a copy of the *Pandects of Justinian*, they carried it home in triumph; and thus procured their University the honour of reviving the study of the Roman Civil Law.

*The Torre della Specula*, or *Observatory*, was erected about the year 1735; and is furnished with good instruments.

*The Botanic Garden* was founded by Ferdinando, second son of Cosimo I.

There seems little doubt that Pisa was a Roman Colony, often visited by the Cæsars; and Nero, about the year 57, is said to have made an excursion to this City, with which he was so much pleased, that he embellished it with a magnificent palace and a temple dedicated to Diana, which stood at the entrance of the Lucca-gate. This temple was built in the form of a *rotondo*; all of marble without: the ceiling was an imitation of the starry firmament: the internal decorations consisted of oriental marble columns, with various pieces of sculpture and painting; the pavement was Egyptian marble, and the statue of the goddess stood in its centre. Whether the palace did, or did not enclose this temple is unknown; but the former is described as being highly ornamented, and of a vast extent,

containing baths, gardens, and fish-ponds; and it is added that Nero, in order to have it amply supplied with water, built the aqueduct of Monti-Pisani, which extended from Caldacolli to the Lucca-gate. Such is the account given of Nero's temple and palace; and it is certain that the buildings of the *Hypocaustum* extended from the Duomo to the vicinity of the Monastery of S. Zenone. It is equally certain that foundations of immense buildings have been discovered in the gardens which now occupy the space between the Church of S. Zenone and the Duomo; that numberless pieces of marble are seen in the walls and buildings, which at present stand upon the above-named space; and two ruins near the Lucca-gate, one of which has been recently demolished, were evidently parts of the *Hypocaustum*: these circumstances concur with several others to establish the truth of what has been advanced. The most interesting remains of these antiquities is the *Vapour-Bath*, situated in a Garden close to the Lucca-gate: this Bath is an octagon, with four semi-circular niches; in the upper part of which are *terra-cotta* tubes of a triangular shape. Opposite to the entrance there appears to have been a place reserved for some marble ornament. The roof forms a semi-circle, and contains eight places to admit light, besides an octagon aperture in the centre. The pavement, leading to the great furnace, was made of *calcistruzzo*, with a surface of marble one finger thick, to walk or lie down upon. It is probable that, under this marble pavement, there were vaulted rooms, where the attendants kept up perpetual fires: and some persons imagine that under every niche were vases filled with water, which, on being heated by the fires, impregnated the apartments with vapour. Ancient baths usually consisted of

four apartments, distinguished by the appellations of cold, tepid, hot, and sudatory; and the apartment called tepid, in the mens' bath, usually communicated with the same apartment in the womens' bath: and there is no doubt that the Bath above described consisted of four apartments, as traces of them may still be discovered. From the appearance of the Bath now remaining, it seems to have been lined throughout with marble; and the six Grecian columns on the sides of the bronze doors of the Duomo, together with the other two, which ornament the principal door of the Baptistery, are supposed to have been taken from this building. In the Garden adjoining to the Bath, stood the Monastery of S. Zenone, commonly called S. Zeno; of which, however, the Church only remains; and in it are Sarcophagi, which, though mutilated and almost defaced, still possess sufficient beauty to make us execrate the hand of avarice, or barbarism, which has thus destroyed these valuable remains of Grecian sculpture.

A house, belonging to the noble family Da Paule, seems to have been formed out of the ruins of an ancient theatre; judging from the granite columns of different orders discoverable in the walls.

*In the suppressed Church of S. Felice* are two Columns of oriental granite, with Capitals ornamented by mythological figures, supposed to represent Jupiter, Harpocrates, Diana, Minerva, Isis, Ceres, and Genii. They probably belonged to a Roman temple, on the site of which the church of S. Felice is said to have been erected. The sculpture seems to be of Septimius Severus's time.

*The Subterranean Part of S. Michele in Borgo* deserves notice; the Pillars and Walls are of *pietra verrucana*; the Roof is tuteo, and curiously ornamented with Ara-

besques, resembling those which adorn Livia's Baths at Rome, and not unlike, in style, to many of the paintings found in Herculaneum. This building could not have been a Christian church, because the primitive Christians adorned their churches with nothing but quotations from Holy Writ; therefore it must, in all probability, have been erected previous to the time of Constantine.

*The Aqueduct of Caldacoli*, so called from the hot springs which supply it, is supposed to be that erected by Nero: eight Arches may still be seen at the distance of about two hundred yards from the Modern Baths of Pisa; and ruins of the whole are discoverable between this spot and the Lucca-gate.

No vestiges remain of the ancient Port of Pisa, mentioned by Strabo: but it is supposed to have been near the mouth of the Arno, and not far from Leghorn. We are told that this port was protected neither by mole nor pier; and though open to every wind, yet vessels rode securely on its bosom, owing to the size and tenacity of the weeds, which were so closely interwoven as to exclude the agitation of the sea.

*The Modern Baths*, situated about three miles and a half to the north of Pisa, are elegant, commodious, and surrounded by several good Lodging-houses. These Baths, the most celebrated in Italy, have the reputation of being particularly beneficial in gouty cases, and diseases of the liver.

The discovery of two large fragments of Columns, with two Capitals, which bear marks of remote antiquity, together with several other concurring circumstances, seem to indicate that these modern Baths occupy the same ground with those mentioned by Strabo and Pliny.

*The Mountain of S. Giuliano*, which rises immediately above the

Baths, contains some curious Caverns.

*The Modern Aqueduct*, begun by Ferdinando I, and finished by his son, Cosimo II, is a magnificent work, worthy the Princes of the House of Medicis: it commences at a village called Asciano, and extends to Pisa, a distance of four miles, conveying to that City the most pure and delicious water in Europe.

*The Canal*, which extends from Pisa to Leghorn, was made by Ferdinando I.

*The Royal Farm*, or *Cascina*, near Pisa, situated in an extensive and beautiful forest of cork-trees, ever-green oaks, &c., and washed by the sea, is worthy notice; as it contains Camels, who, though foreigners, breed here, and are employed as beasts of burden: they are, however, much less numerous at present than they were twenty years ago. The Grand Duke, Leopoldo, was the first person who attempted to breed camels in Italy.

The nobility of Pisa, and all the gentlemen belonging to the University, are remarkably civil and kind to foreigners; the lower classes of people respectful and humane, but exacting.

The two principal Hotels in this City are, *Le tre Donzelle*, and *L'Ussero*, the former of which has the advantage in point of situation, but the latter is the better Inn, though by no means so comfortable as private lodgings on that side of the quay called *Parte di mezzo-giorno*, for, on the opposite side, and in many of the streets and squares, the houses are damp, and consequently unwholesome.

Travellers should be especially careful to send for the Fountain-Water of Pisa that flows through the Aqueduct; because the well-

water, with which the houses are supplied, is seldom fit either for drinking or even for kitchen use.

*The Theatre* here is capacious, but not elegant.

*The three Bridges*, as already mentioned, are handsome, especially the middle one, which is composed of marble and *pietra verrucana*; and the mock fight, occasionally exhibited on this bridge, is perhaps almost the only remaining vestige of those martial games heretofore so famous among the Greeks and Romans. The amusement consists in a battle fought by 960 combatants, who, clothed in coats of mail, and armed with wooden clubs, dispute, for forty-five minutes, the passage of the bridge. The strongest combatants possess themselves of the field of battle, and when it is possible to employ stratagem they never let slip the opportunity, but to fight in earnest is forbidden: nevertheless this mock encounter frequently costs lives, and is, therefore, but seldom permitted, though one of the most beautiful exhibitions in Italy. Some authors tell us that it was instituted by Pelops, son of Tantalus, King of Phrygia; others think it was established by Nero; while others believe it to have been originally celebrated in memory of the defeat of Musetto, King of Sardinia, which happened in the year 1005, upon a bridge at Pisa: but whoever the institutor might be, the amusement is entered into, by the Pisans, with a degree of spirit exceeding all description<sup>a</sup>.

There is likewise, every third year, on the 17th of June, a singular and most beautiful illumination here, in honour of S. Ranieri. On this night the whole Lung'-Arno appears like an immense crescent of magnificent and regularly built palaces, studded

(a) When a man stands candidate for the honour of being a combatant, he is cased in armour, and then beat for half an hour with

wooden clubs; during which ceremony, should he happen to flinch, or cry out, he is rejected; but if he do neither, he is chosen.

with innumerable quantities of diamonds; some in the Tuscan, others in the Gothic, and others in the grotesque or Chinese style of architecture (which participates so much of the Egyptian, that many persons believe the Chinese were originally an Egyptian colony.) Add to this, the three bridges, ornamented by temples blazing with jewels; and such is the scene which Pisa presents to view at this general illumination:—no wonder, therefore, that Ariosto is said to have borrowed images from so splendid and singular an exhibition, which can only be likened to an enchanted city.

The immense length and beautiful curve of the Pisa-quay contribute greatly to the splendour of these scenes, the ground being so shaped that all the spec-

tators are viewed at once, whether in balconies, carriages, on foot, or in boats upon the river: and the same cause renders the Carnival at Pisa particularly beautiful; for, during the last week of this whimsical diversion, the whole quay is filled with masks, from three in the afternoon till the commencement of the pastimes at the theatre.

The *Carneia*, or Carnival, appears to have been a festivity observed in most of the Grecian cities, but especially at Sparta, where it took birth about 675 years before the Christian era, in honour of Apollo, surnamed *Carneus*. It lasted nine days.

The climate of Pisa, during winter, is one of the best in Europe, though at other seasons not equally salubrious.

## CHAPTER V.

### GENOA, NICE, TURIN, LEGHORN, LUCCA, &c.

Excursion from Pisa to Genoa, by the New Road—Massa—Carrara—Harbour, Fanale, and Fortifications of Genoa—Cathedral, and other Churches—Palazzo Ducale, and other Palaces—University—Albergo dei Poveri, and other Hospitals—School for the Deaf and Dumb—Conservatorio Fieschi—Theatres—Aqueducts—Hotels—Population—Provisions—Climate—Physician—Character of the Genoese—Manufactures—Price of Provisions—House-rent—New Road between Genoa and Turin—New Road from Genoa to Nice—Description of Nice, and its Climate—Journey over the Maritime Alps to Turin—Population of that City—Bridge erected by the French—Royal Palace—Cathedral, and other Churches—Theatre—University—Public Garden and Ramparts—Hotels—Climate—Water—Environs—Alessandria—Plain of Marengo—New Road to Genoa—Leghorn—Harbour, Light-house, Fortifications, and other objects best worth notice in the Town and its Environs—Inns—Lucca—Population—Royal Palace—Cathedral—Other Churches—Ancient Amphitheatre—Modern Theatre—Character of the Lucchesi—Seminary founded by the Princess Elisa—Ian—Marlia—Bagni di Lucca—Environs of the Bagni—Peasantry—Mode of cultivating this part of the Apennine—Villas between the Baths of Lucca and the City—Road through Pistoja to Florence.

THE road from Pisa to Genoa has always been passable for carriages, during summer, as far as Lerici,

(v) The belief that the Chinese were originally an Egyptian colony, has lately been strengthened by a discovery, in the Cabinet of Medals at Milan, of a Chinese work, con-

but no further: and, at other seasons, Travellers have frequently been compelled to embark at Via-

taining drawings of nearly a thousand antique Vases, resembling those called Etruscan, but of Egyptian origin.

Reggio, a small Seaport celebrated for excellent fish; going thence, either in a deck-vessel, or a felucca<sup>(w)</sup>, to Genoa; between which City and Pisa there was no Post-road till the year 1824, when a magnificent Road (commenced by the late Governors of Genoa, and continued by the present Sovereign) was opened between the Cities of Genoa and Lucca. It traverses a highly elevated part of the Apennine, commands sublime and exquisitely beautiful scenery; and if a few more parapet walls were erected on the brinks of the precipices, and one or two more bridges thrown over the beds of torrents, this Road would almost vie in excellence with those of Genis and the Simplon.

The distance from Pisa to Genoa by the New Route is computed to be an hundred and twenty English miles: and persons who travel *en voiturier* are usually three days and a half in accomplishing this journey<sup>(x)</sup>. The pleasantest way of going is by the road which leads to the Baths of Pisa.

Persons who travel *en voiturier*, after crossing the Serchio (anciently the *Ansar*) on a handsome bridge, often stop to sleep at the Post-house just beyond Pietra Santa: but, as there is a pestiferous Marsh in that neighbourhood, Travellers should sleep at the next Post, Massa, on account of the salubrity of its air, and the beauty of its situation. Massa is situated in a pleasant valley near the sea; and, though small, contains a handsome Royal Residence, and a comfortable Hotel<sup>(y)</sup>. Five miles distant from this Town (but not in the high road through Lavenza to Genoa) is

Carrara; whose quarries produce Marble, for the purposes of Sculpture, nearly equal in excellence with that of Mount Pentelicus: though from want of proper care in transporting the blocks, they are frequently split and broken. Carrara is built of marble taken from the adjacent Quarries; which are worth seeing; and where fine Crystals are often found. It owes much to its late Sovereign, the Princess Elise; who converted her Palace, here, into an Academy of Sculpture, richly stored with models, both ancient and modern. The road between Massa and Carrara, though hilly, is good; and from Carrara to Lavenza better than the present Post-road, and not much longer; consequently, persons who travel *en voiturier* often prefer going through Carrara; the Post-road between Massa and Lavenza being, for seven miles, narrow, rough, swampy, and during winter sometimes dangerous<sup>(z)</sup>. From the Port of Lavenza, anciently *Arentia*, the Carrara marble is now conveyed to every part of Europe: but, in former ages, it was embarked at the *Portus Lunæ*, and thence called Luna marble. Sarzana<sup>(a)</sup>, the ancient *Luna*, and the next post to Lavenza, is a handsome Town, seated near the bed of a torrent, which requires a bridge when swoln by the melting of winter snow. Generally speaking, however, this torrent does not impede Travellers. Considerable vestiges of the ancient *Luna* may be traced in and near Sarzana; beyond which Town the Road crosses the Magra, a fordable river during summer; but passed, at other seasons, in a *pont volant*;

unless the passenger be provided with dinner, in which case the price is six zecchini.

(y) *The Quattro Nazioni*.

(z) It is in contemplation to make a Post-road from Massa through Carrara to Lavenza.

(a) Inn, *The Albergo della Lunigiana*, and good.

(w) A Felucca is an open boat, which makes use both of sails and oars; always keeping near the shore; and, in case of bad weather, running into harbour.

(x) Single men, travelling from Pisa to Genoa, would do well to hire one of the Pisa Calestini, which accomplish the journey in two days and a half; and may be hired for ten scudi to the master, and two to the driver;



and where, again, a bridge would be a great convenience<sup>b</sup>. Hence the Road ascends, through a luxuriant country, to an eminence which exhibits the grand and beautiful Gulph of Spezia, presenting itself between hills clothed to their summits with the richest verdure. From this eminence the descent to the sea is gradual; and the approach, through an avenue of acacias, to the little Town of La Spezia<sup>c</sup>, is enchanting. The Gulph, a peculiarly safe and capacious Harbour, was the ancient *Portus Lunæ* already mentioned. From La Spezia the road ascends a mountain which commands a fine view of the Gulph; and then descends to the bed of the Magra; through which it passes: but a new Gallery is making, near Borghetto, to avoid the bed of this river. At Borghetto<sup>d</sup> begins the Passage of the Bracco, (one of the loftiest summits of the Apennine,) over which carriages are conveyed by means of Galleries hewn in the sides of marble rocks. These Galleries are narrower than those of the Simplon: which is much to be lamented; because they lie at the brink of fearful precipices, and are, at the present moment, 1827, not sufficiently protected by parapet walls: therefore, if a horse were to start, or be unruly, serious mischief might ensue. Moreover, this Passage is not screened from sudden blasts of wind; and would, therefore, be dangerous in stormy weather. From Borghetto to Mattarana (a distance of seven miles) the ascent is continual, but not

very rapid; and Mattarana contains a small Inn, where Travellers might stop, if needful. Beyond this Hamlet the Road ascends gradually, for about three miles and a half, at the brink of a tremendous precipice; and is hewn in rocks of slate, yellow, green, and white marble, and beautiful grey granite. It then descends for about eight miles; and, on advancing toward Sestri<sup>e</sup>, presents the Traveller with a lovely view of that Town, backed by the sea, and displaying hedges of aloes in every direction. Hence the Road passes through a rich but narrow valley, watered by the Fumera, to Chiavari, a handsome Town, where commences the ascent to another branch of the Apennine. This Passage, which, like that of the Bracco, requires parapet walls, is hewn in the sides of marble rocks at the brink of a precipice overhanging the sea, and crowned by mountains covered to their summits with olive-gardens, vineyards, cypresses, maritime stone pines, &c. intersected by villages and villas. The Galleries of this Road contain three Grottoes; the two first of which are near together, and cut through a solid rock of splendid marble; but lined with masonry, which spoils their effect: the third, about fifteen Roman miles from Genoa, is likewise cut through solid rocks of marble; and exhibits, at its termination (as it were through a show-glass) the whole line of coast to Genoa, with that magnificent City itself; forming, altogether, the most singular and lovely view

(b) At Lerici, (formerly *Ericis Portus*.) in this neighbourhood, persons who do not like to proceed by land, may embark in a Felucca for Genoa. The distance, by sea, from Lerici to Genoa, is about twenty leagues; the price commonly given for a Felucca, from five to six sequins; and the time usually employed in going, from twelve to fifteen hours: though, if there be no wind, or if the wind be contrary, Travellers are compelled to land, for the night, at Portofino; a pretty, but comfortless little fishing-town.

(c) This little Town contains three Inns, *The Hôtel d'Europe*, which is very clean and comfortable; *The Hôtel de Londres*, which is very tolerable; and *The Hôtel de l'Univers*, remarkably dirty with a bad larder.

(d) *The Hôtel de Londres*, at Borghetto, is a tolerable Inn; *The Hôtel d'Europe* a very bad one.

(e) A good Inn here, *L'Hôtel de la belle Europe*.

imaginable. This Grotto serves as an entrance to the Village of Rوتا; whence the road descends gradually to Genoa; being at the latter part bordered on each side with olive-plantations, vineyards, gardens, and villas.

Genoa, in Italian, Genova, called *La Superba*, anciently a City of Liguria, and the first which fell under the Roman yoke, appears to most advantage when viewed from the sea, about one mile distant from the shore: for, then, its numerous and stately edifices resemble the seats of a vast amphitheatre, placed on the declivity of the Apennine. The Harbour of Genoa is capacious, but not safe; being too much exposed to the *Libecio*, or south-west wind. *The Fanale*, or Light-House, is a lofty Tower, built on an isolated rock, at the west side of the Harbour. The Fortifications, toward the sea, appear strong, being cut out of the rocks; but the naval power of this country, once so formidable, seems now reduced to a few galleys, chiefly employed in fetching corn from Sicily. Genoa is defended by two Walls; one of which immediately encompasses the town; whilst the other takes in the rising grounds commanding it. The streets, a very few excepted, are not wide enough to admit the use of carriages. The roofs of the houses are flat, and frequently decorated with orange-trees. Here is a fine stone Bridge over the Bonzevera, and another over the Bisagno; the former stream washing the western, the latter the eastern, side of the City.

*The Cathedral*, dedicated to S. Lorenzo, is an ancient Gothic structure, incrusted and paved with marble; and adorned with a picture of the Crucifixion, by Baroccio, and Statues of S. Stefano, S. Ambrogio, and the four Evangelists, by Francavilla. The Sacristy contains an Emerald Vase, found at

Cæsarea, when that town was captured by Guglielmo Embriaco, in 1101; and chosen by the Genovesi, in preference to other spoils. This Vase is supposed to have been presented by the Queen of Seba to Solomon, and deposited, by him, in the Temple at Jerusalem. The mortal remains of S. John Baptist were, according to tradition, brought from Lycia, and placed by the Genovesi in their Cathedral: and the Chapel containing an iron Urn, reputed to enclose the relics of the Saint, is, in form, a rotondo, incrusted with *Bassi-rilievi*, and adorned with a Statue of the blessed Virgin, and another of S. John, both by Con-tucci. Four Columns of porphyry, with Pedestals exhibiting *Bassi-rilievi* of Prophets, by Giacomo della Porta, support the Canopy of the Altar.

*The Church of S. Ciro*, peculiarly enriched with marbles, is a spacious Edifice, which existed in the year 250; and was, from that period till the year 985, the Cathedral of Genoa. The High-altar is adorned with sculpture, by Puget: one of the Chapels contains a good Picture of the Assumption, by Sarzana; and in another Chapel, under the organ, is a good picture, by Pomarancio, of the Adoration of the Shepherds.

*The Annunziata*, though built at the sole expense of the Lomellini family, is one of the most costly Churches in Genoa. It contains two celebrated Pictures, the Last Supper, by Procaccino, and the Crucifixion, by Scotto.

*S. Ambrogio*, which owes much of its splendour to the Pallavicini family, is enriched with three celebrated Pictures; the Circumcision, by Rubens—S. Ignatius exorcising a Demoniac and raising the Dead, by the same Master—and the Assumption, by Guido!

*Santa Maria in Carignano*, built in obedience to the will of Bendi-

nelli Sauli, a noble Genoese, is an elegant piece of architecture; and the magnificent Bridge, leading to it, was erected by his son. The Church contains a Statue of S. Sebastiano, by Puget!—another of the beatified Alessandro Sauli, likewise by Puget—an interesting Picture of S. Peter and S. John curing the Paralytic, by Domenico Piola!—the Martyrdom of a Saint, by Carlo Maratta—the blessed Virgin, the Saviour, and Saints, by Girolamo Piola—and S. Francesco, by Guercino. The Organ is a very fine one; and the view from the Cupola well worth seeing.

*S. Stefano alle Porte* contains a celebrated Picture, which was taken to Paris during the time of Napoleon; but is now brought back, and replaced in its original situation over the High-altar of this Church. The Picture represents the Martyrdom of S. Stephen: the upper part was painted by Raphael, the lower part by Giulio Romano; and, when at Paris, the whole was retouched by David!!

*S. Matteo*, built by the Doria family, contains Statues of the Evangelists, &c. by Montorsoli; and here, in a Subterranean Chapel, rest the remains of Andrea d'Oria.

*Santa Maria del Castello* contains two old Pictures, painted on wood gilt, by Luigi Brea—the Madonna, S. Catherine, and the Magdalene, by Castiglione—Frescos, by Carlone—and, in the Sacristy, a picture of S. Sebastiano, by Titian.

*S. Filippo Neri* is a handsome Church, the Ceiling of which was painted by Legnani and Franceschini; and in the adjoining Oratory is a Statue of the Madonna, by Puget.

*S. Francesco di Paolo* contains two celebrated Pictures, both of which adorned the Paris Gallery during the time of Napoleon. One of these Pictures, by Cambiaso, represents the Adoration of the Shepherds! and the other, by

Paggi, represents the Ascension! This Church likewise contains a Picture of the Annunciation, by Cambiaso—Christ washing the feet of his Disciples, by Paggi—Christ sinking under the weight of his Cross, by Paggi—and the Madonna and Saints, by Castello.

*The Madonnetta* is a small Church, embellished with several Pictures; among which are Christ with S. James and S. Philip, by Paggi—the Annunciation, by Galeotti—the Salutation, by Tintoretto—the Madonna, by Carlo Dolci—the Nativity by Ratti—and the Assumption of the Virgin, attributed to Raphael. The two last are in the Sacristy.

*The Palazzo Ducale*, where the Doges once resided, is a large modern Building, erected in consequence of a fire, which consumed the ancient edifice. *The great Council Chamber*, magnificent in point of size, and ornamented by Columns and Pilasters of Brocattello, (which support a Gallery, occupied on public occasions by Spectators and Bands of Music,) once contained statues, in marble, of persons eminent for their public services; but revolutionary frenzy destroyed these statues; and they are now replaced by others, the heads of which are plaster, and the drapery linen stuffed with straw. Here, likewise, are two Paintings, copied from two celebrated works by Solimene, which were consumed with the ancient edifice: one represents the Consecration of the Remains of S. John; the other the Landing of Columbus in America: and above the door of *the Senatorial Chamber* is the Prow of an ancient Carthaginian Galley; its length being about three spans, and its greatest thickness about two-thirds of a foot: it was discovered near the beach in 1597, in consequence of the Harbour being cleaned; and is supposed to have remained there.

from the time of a naval battle between the Genoese and the Carthaginian commander, Mago<sup>f</sup>.

*The Palazzo del Sig. Marcello Durazzo*, (now the Royal Residence<sup>g</sup>) contains noble apartments splendidly furnished, and a large collection of Pictures. In *the great Hall*, is a Painting by Bertolotto, which represents the Audience given by the Grand Signior to the Genoese Ambassador, Agostino Durazzo—another, by Domenico Piola, representing a Fête given by the Grand Signior to the same Ambassador—a Portrait of the Ambassador, by Carlone—two Portraits of Doges, by Sarzana—another Doge, of the Durazzo family, by Domenico Parodi—and a small Chapel painted in fresco, by the same Artist; who has likewise embellished it with Sculpture. *The Saloon of Giordano* contains—Phineus turned into stone by Perseus!—and Olindo and Sophronia saved from death, by Clorinda! These Pictures are by Giordano. Mary washing the Saviour's feet, by Paris Bordone—the Madonna and Infant Jesus, by Cappuccino—Portrait of a Nobleman in a Spanish dress, by Vandyck—Adam and Eve banished from Paradise, by Procaccino—the Madonna and Infant Jesus, by Vandyck—and a half-length figure of a Prelate, by Cappuccino. *The Saloon of Paolo Veronese*, the Magdalene at our Saviour's feet in the house of the Pharisee!!! *The Gallery* contains several pieces of Sculpture; among which are a Group of a Satyr and a Nymph, supposed to be Grecian workmanship—and four modern Statues, by Filippo Parodi. The

Paintings and gilt Ornaments of this apartment are by Domenico Parodi. At the end of the Gallery are *two Saloons*; one being painted in fresco by Castello; and the other by Colonna and Mitelli. Here likewise is a celebrated Bust of Vitellius!! On returning back through the Gallery, Strangers are conducted into a *Saloon*, the Ceiling of which was painted by Domenico Parodi; and thence into *another Room*, painted in fresco by Boni. *The Saloon of Time* is adorned with a Ceiling by Parodi, and the following Easel Pictures:—a half-length figure of S. Catherine of Sweden, by Carlo Dolce—the ceremony of Confirmation in presence of a French Monarch, by Albert Durer—Portrait of Anna Bullen, by John Holbein the younger—a Head, by Tintoretto—a Head, by Titian!—two Pictures by Borgognone—two Pictures, by Jacopo Bassano, namely, the Deluge, and Jacob's Journey—a Boy lighting a Firebrand, by Leandro Bassano—a Head, by Tintoretto—Hagar with her Child and the Angel, by Domenico Parodi—S. Catherine of Genoa, by the same master—six Pictures, by Castiglione; that representing a Satyr and a Bacchante being the best—and two Children in the same Picture, by Domenico Piola. *The Chamber of Aurora*, who, with Cephalus, is painted on the Ceiling, by Boni, contains,—Peter denying Christ—and another Picture of a dead Christ, by Caravaggio—two half-length Female Figures, that in a Spanish dress being by Vandyck, the other, holding a small instrument, by the Cav. del Cairo—a Head of the

(f) Near the Custom-House, in a Building appropriated to the Tribunal of Commerce, is another precious Monument of Antiquity, a Bronze Table, found accidentally in Polcevera, by a peasant, when he was trenching the earth, A. D. 1506. The Inscription on this Table is well preserved; and appears to have

been written about the year 632, after the foundation of Rome.

(g) The King of Sardinia, on becoming Sovereign of Genoa, purchased this Palace; and has also recently purchased the Palace of the Duchess d'Oria Tursis, (Strada-Nuova,) in point of architecture a splendid edifice; which is now fitting up for his Majesty's use.

Cato falling on his sword, by Guercino!—the Incredulity of S. Thomas, by Cappuccino—the Holy Family, by Procaccino—the Annunciation, painted on copper, by Lodovico Caracci!—a half-length Figure with a Beard, painted on wood, by Lucas de Leyden!—S. Paul, by Cappuccino—the Nativity, by Paolo Veronese—the Saviour bearing his Cross, by Lanfranco—and Circe and Ulysses, by Scorza. *The Autumn Saloon* contains—the Madonna enthroned, with the Infant Jesus, S. John Baptist, and other Saints, by Guercino!—the Adoration of the Magi, by Palma Vecchio—Abraham journeying with his Family and Animals, by Castiglione—Dædalus and Icarus, by Andrea Sacchi—S. Francesco, by Cappuccino—the Holy Family, painted on wood, in the style of Andrea del Sarto—Portrait of a young Man, by Titian—Portrait of a Cardinal, by Scipio Gaetano—S. Mark, half-length, by Guido!—S. Peter weeping, by Lanfranco—and Vulcan's Forge, by Jacopo Bassano. *The Winter Saloon* contains a large Picture representing the Madonna, the Infant Jesus, Saints, and Angels, by Bordone—another large Picture representing the Holy Family and Angels, by Procaccino!—Judith giving the Head of Holofernes to a Slave, by Paolo Veronese—a Philosopher, by Spagnoletto—a Woman with a Flower in her hand, painted on wood, by John Holbein—S. John Baptist, by Leonardi da Vinci—the Holy Family, by Pellegrino Piola!—ditto, by Cappuccino—Portrait of a Genoese Senator, by Rubens!—the Tribute Money, by Vandyck!—the Flight into Egypt, by Carlo Maratta—S. Rocco extended on the earth with persons dying of the Plague and Angels hovering near, by Domenichino—the Annunciation, by Paolo Veronese—S. Caterina, by Baroccio—and a half-length Figure with a Beard, by

Bordone. The Gallery of Communication between the Apartments, is ornamented with a Painting of the Temple of Diana, by Viviani, and Figures by Paolo Girolamo, and Domenico Piola. *The fifth Saloon, called Human Life*, contains—four half-length Figures, each representing an Apostle, by Procaccino—S. John Baptist, by Cappuccino—Portrait, supposed to represent Vandyck's Nurse, by Paolo Veronese—the Assumption of the Madonna, painted on copper, by Correggio!!—Portrait of a Lady of the Brignole family and her Daughter, by Vandyck—Christ in the Garden of Olives, painted on copper, by Carlo Dolci!—the Car of Love, by Albano!—Christ appearing to the Magdalene after his resurrection, by Albano—the Deity and the Infant Jesus, by Guercino—and Jesus and S. Veronica, by Antonio Caracci! *The Chamber of the Virtues of the Country* contains the following Pictures by Deferrari:—Numa ordaining Sacrifices—Mutius Scævola in the presence of Porsenna—the Continenence of Scipio—and Titus Manlius Torquatus condemning his Sons. *The Chapel-Chamber* contains—Tarquin and Lucretia, by Sarzana—David and Saul, by Passignano—Jesus and his Disciples in the Garden of Olives, by Bassano!—and the Wise and foolish Virgins, by Tintoretto. The Frescos in *the Chapel* are by Domenico Parodi; as likewise is, Hermione at her Toilette, in *the Ante-chamber*. *The Saloon, called the Trials of Youth*, contains a Picture painted on wood, by Rubens; and representing himself and his wife!—Cleopatra with the Asp, by Guercino!—the Martyrdom of a Saint, by Paolo Veronese—Charity, by Cappuccino—the blessed Virgin, the Infant Jesus, and a Figure worshipping him, by Giacomo Bassano!—Soldiers skirmishing, by Vandyck—and Noah sacrificing



after the Deluge, by Scorza. *The Summer Saloon*, called *Patriotism*, contains a Picture of the entrance of the Animals into the Ark, by Castiglione!—a Woman plucking a Goose, by Cappuccino—and *Shepherds with Animals*, by Giovanni Rosa. Several of the apartments in this Palace derive their names from the Frescos by Deferari, Affner, Piola, Parodi, &c., which ornament the Ceilings.

\* *The Palazzo-Serra*<sup>1</sup> deserves notice on account of its Saloon, one of the most sumptuous apartments in Europe.

*The Palazzo-Spinola*<sup>m</sup> contains the following Pictures:—*Hall*. Frescos representing the Exploits of the Amazons, by Andrea Semmino.—Oil-paintings:—Portrait of a Man on horseback, by Vandyck—four figures of the Virtues, by Domenico Piola—Landscapes with Animals, by Bassano. *First Saloon*. The Ceiling, painted by Castello, represents the Death of Cassius—the Triumvirate of Augustus—Anthony and Lepidus—Anthony besieged at Perugia—Anthony hard pressed at Modena—and Peace between Anthony and Pompey. Among the Oil-paintings are,—two Portraits, by Andrea del Sarto—Portrait of a Senator, by Tintoretto—the Madonna with the Infant Jesus, Joseph, and S. John Baptist, by Guido—Portrait of a literary Man, by Sebastiano del Piombo—the Nativity, by Bassano—the Madonna and Infant Jesus, by Mecherino of Siena, one of his best works—Diana bathing, by Luca Cambiaso—a dead Christ, by Cappuccino—a Guitar Player, by Valentin.—Tobias giving sight to his Father, by Cappuccino—Venus, attributed to Titian—a Head, by Vandyck!—a Portrait, by Titian—David, by Guido—two small Pictures, by Cappuccino—Jacob's Journey, by Castiglione—

a Landscape, by Poussin!—the Saviour and the Woman of Samaria, by the same artist—and the Saviour crowned with thorns, by Cappuccino. *The second Saloon* contains—two Pictures, representing Autumn and Winter, by Bassano. *The third Saloon* contains—a Ceiling, by Castello, which represents the Exploits of Scipio in Spain: and among the Easel Pictures are—a Portrait, by Benvenuti Garofolo—the Madonna, by Paggi—Cupid, by Valentin—Susanna and the Elders, by Cappuccino—Bacchus and other Figures, by Rubens—Christ and S. Veronica, by Tintoretto—the Madonna and Infant Jesus, by Giovanni Bellino—Christ on the Cross, by Vandyck—the Madonna, the Saviour, and Saints, by Luini—Christ crowned with thorns, attributed to Titian—and a Portrait, by Andrea del Sarto.

*The Palazzo-Carega*<sup>n</sup> is adorned with Frescos, by Castello, and the following Easel Pictures:—Animals, by Giovanni Rosa—the Madonna, the Infant Jesus, and S. Domenico, by Solimene—the Descent from the Cross, by Procaccino—Christ appearing, after his Resurrection, to the Magdalene, by Franceschini—the Woman of Samaria, by the same artist—the Woman of Canaan at our Saviour's feet, by P. G. Piola!—the Holy Women with the Angel at the Holy Sepulchre, by the same artist!—the Adoration of the Magi, by Paolo Veronese—the Madonna and Infant Saviour, by Cignani!—S. Luke, by Guercino—Isaac with Rebecca and Jacob, by Cappuccino!—Portrait of Rubens, painted by himself—Portrait of a Prelate, by Vandyck—a Sibyl, by Simone da Pesaro—a *Pietà*, by Carlo Maratta—S. Sebastiano, by Caravaggio—Jacob's Sons shewing him the bloody garments

(1) Strada-Nuova.

(m) Ibid.

(n) Strada-Nuova.



of Joseph, by Guercino—Judith and her Servant, by the same artist!—Herodias with the Head of S. John, by Titian!—the Holy Family, by Procaccino—the Madonna and Infant Jesus, by the same master!—and Rachael seated on the Idols of Laban, by Castiglione. The Ceiling of *the Gallery* is painted by Deferrari, and represents the History of Æneas: and *the Chapel* contains a Group, in marble, of the Madonna and Infant Jesus, by Puget.

*Palazzo del Sig. Gaetano Cambiaso.* On the ground-floor of this edifice are the Public Baths. *The first Saloon, on the right,* contains several small Pictures; one of which, Santa Maria Maddalena, by Albano, is much admired. Here likewise is the Adoration of the Shepherds, by Domenico Piola—and the Adoration of the Magi, by Castello. *The third Saloon* contains—David with the Head of Goliath, by Guercino—Christ appearing to the Magdalene, by Carlo Maratta!—a portrait of Calvin, by Holbein—a Philosopher, painted on wood, by Lucas de Leyden—the Flight into Egypt, by the same master—the Decapitation of S. John Baptist, by Guercino—the Marriage of S. Catherine, by Carlo Maratta—a half-length Female Figure, Caracci-School—two half-length Figures, by Palma Giovane—the Marriage of S. Catherine, by Albano—S. Luke, by Guido—the Holy Family and S. John, by Raphael—and the Holy Family, by Andrea del Sarto. *The fourth Saloon* contains—the Holy Family, by Palma Giovane—the Deposition from the Cross, by Lodovico Caracci—three Portraits, by Vandyck—and one by the Caracci-School. *The fifth Saloon* contains—S. John Baptist, by Sirani—the Magdalene, by Guido—the Deposition from the Cross, by Lucas de Leyden—and

the Madonna and Infant Jesus, by Carlo Maratta.

*Palazzo-Grillo-Cataneo.* Among the numerous Pictures which enrich this Edifice are the following:—*Hall.* Portrait of a Lady seated, by Rubens—a large Landscape, by Tempesta—the Madonna and Infant Jesus, by Velasquez—a Flute Player, by Caravaggio—Narcissus, by Domenico Parodi!—a large Picture of Animals, by Tempesta—the Saviour crowned with thorns, Caracci-School—the Adoration of the Shepherds, by Domenico Piola—three Angels, by Procaccino—Sampson, by Paolo Veronese—the Martyrdom of S. Stephen, by Pietro da Cortona—and the Deposition from the Cross, by Sebastiano Conca. *Cabinet.* The Holy Family, by Albano—the Flight into Egypt, by Castiglione—Moses striking the Rock, by Ciro Ferri—the Passage of the Red Sea, by Tempesta—the Madonna with the Infant Jesus asleep, by Franceschini—Portrait of a Lady, by Titian—Animals entering the Ark, by Tempesta—and a Sea-Port, by Brand. *Bedchamber.* The Madonna, the Infant Jesus, and Angels, by Cambiaso!—and a Battle, by Borgognone. *Saloon.* The Incredulity of S. Thomas, by Deferrari—an *Ecce Homo*, Caracci-School!—Christ banishing the Buyers and Sellers from the Temple, by Salvator Rosa!—a Landscape, by Brughet—the Holy Family, by Schidone—S. Agnes with the Lamb, by Andrea del Sarto—a Woman playing with a Parrot, by Mieris—S. Francesco, by Strozzi!—a Jew, by Mieris—Christ appearing to the Magdalene, by Rubens—Luther and Catherine, by Bordone!—the Madonna, the Infant Jesus, and Saints, by Sarzana!—the Holy Family and S. Anne, by Simone da Pesaro—a Portrait attributed

to Titian; though, according to some opinions, it is a Portrait of Calvin, painted by Holbein—Portrait of a Philosopher, by Domenichino—the Martyrdom of S. Stephen, by Lodovico Caracci!—the Circumcision, by Procaccino—the Madonna and Infant Jesus, by Immola—Views of Rome, by Vanlind—the Holy Family and S. John Baptist, by Raphael!—a Child in Regal Robes, by Rembrandt—and a Prelate, by Rubens. *The Gallery* contains a fine Landscape, by Tavella.

*The Palazzo-Pallavicini*<sup>a</sup> contains several good Pictures; among which are the following:—*Ante-Hall*—a Man on Horseback, by Parodi—and a Lady with a little Boy, by Vandyck. *Saloon with a fire-place*—Abraham's Sacrifice, by Franceschini—Hagar with Ismael, by the same master—the Magdalene, painted on copper, by Annibale Caracci—Joseph's Dream, with the Madonna, &c., painted on copper, but not finished, by Lodovico Caracci—a Landscape with Animals, by Castiglione—Silenus intoxicated, by Rubens!—the Woman detected in Adultery, by Spagnoletto—Bathsheba bathing, by Franceschini—the Deposition from the Cross, by Lucas de Leyden!—Mutius Scævola holding his right hand over the fire in presence of Porsena, painted on wood, by Guercino!—Rebecca giving water to Abraham's Stag, by Assereto—the Birth of the Madonna, by Luca Giordano—the Presentation of the Madonna, by the same artist—and two Landscapes; by Bassano. *Drawing-room*—Cleopatra with the Asp, by Semmino!—a Sacrifice to Pan, by Castiglione!—Romulus discovered by Faustulus, likewise the production of Castiglione!—Venus and Cupid, by Cambiaso—Veturia entreating Coriolanus to save Rome, by Van-

dyck!—and a Picture representing Music, by Guercino. *The Saloon, contiguous to the Eating-room*, contains—S. Francesco, by Strozzi—the Magdalene, by Romanelli—S. Peter, by Rubens—the Madonna and Infant Jesus, by Schidone—the Madonna praying, by Strozzi!—Jacob's Journey, by Giacomo Bassano—S. John Baptist, by Antonio Caracci—the Magdalene borne by Angels to Heaven, by Franceschini—the *Madonna della Colonna*, by Raphael!!—and Saints Girolamo and Francesco, by Guercino. *Summer Saloon*—Diana bathing with her Nymphs, and Actæon transformed into a Stag, by Albano!—a small Landscape on wood, by Brughet—the Birth of Adonis, by Franceschini—the Madonna, the Infant Jesus, &c., by Lucas de Leyden—S. Francesco praying, by Guido—the Deposition from the Cross, by Albert Durer—the Madonna, with the Infant Jesus sleeping, by Franceschini—and the Holy Family in repose, by Lucas de Leyden.

*The Palazzo-Mari*<sup>o</sup> is ornamented with a large Portico, containing a colossal Statue of Hercules, by Filippo Parodi. In *the great Hall* are—a Picture by Castello—another by Castiglione—and four Portraits, by Vandyck. The Ceiling of *the first Saloon on the right* was painted by Domenico Parodi, and represents Truth and Time. Among the Easel Pictures in this Room are—the Adoration of the Magi, by Carlo Maratta—S. Rocco curing a Person infected with the Plague, by Borgognone—the Magdalene, by Franceschini—Animals, by Castiglione—Children, by Domenico Piola—and a half-length Female Figure, by Vandyck. *The Second Saloon* contains—the Adoration of the Magi, by Carlo Maratta—a small Head, painted on copper, by the same

(a) Piazza-Garibaldi.

(o) Piazza-Campetto.

master — a Young Woman, by Palma Vecchio — an Old Woman, by ditto — S. Francesco, by Albano — S. Paul, by Guercino — the Marriage of S. Catherine, by Paolo Veronese — the Supper at Emmaus, by Guercino — S. John Baptist in the Desert, by Guido — the Madonna and Infant Jesus, by Correggio, painted on copper! — Christ bearing his Cross, by Titian! — Portrait of an Old Person with a Beard, by Vandyck — S. Girolamo, by Spagnoletto — a Philosopher studying, School of Titian — Christ represented as a Youth with the Globe in his hand, attributed to Raphael — the Holy Family, painted on copper, by Raphael — a Woman sleeping, attributed either to Titian, or Palma Vecchio — two Infants, by Domenico Piola — S. Louis, painted on copper, by Guido! — and three small Pictures on copper, by the Caracci family. *The Gallery* is ornamented with Frescos, by Domenico Piola.

*Palazzo-Spinola*<sup>p</sup>. Among the Pictures here are the following: — *Hall* — Troy in flames, by Lucca Giordano — and the Cumæan Sibyl conducting Æneas to the Lake Avernus, by Carlone. *Gallery* — The Holy Family, painted on copper, by Albano — Sketches, by Giordano, of Pictures now in the Paris Gallery — a large Landscape, by Brughet — a Saint, by Carlo Maratta — the Arch-Angel Gabriel, by ditto — Joseph before Pharaoh, by Le Sueur — S. Sebastian, by Guido — the Madonna with the Infant Jesus sleeping, by Guercino — the Family of Tobias, by Domenichino — the Magdalene, by Guido — S. Carlo Borromeo,

(p) Near the Piazza-Fontana Amorsa.

(q) Duke Pasqua has recently furnished his residence elegantly, and enriched it with the following pictures: 1st room. — The Holy Family, by Leonardo da Vinci. — *Gallery*. Portrait of a Lady, by Bassano — portrait of a Gentleman, by the same Artist — the Madonna and Infant Saviour, with S. John, by Fra Bartolommeo — and a Portrait, by Titian. 3rd

Caracci-School — S. Catherine, by Zuccari — three large Pictures representing Scripture Histories, by Franceschini! — Calvary, by Carlone — a small Copy of the Transfiguration, attributed to one of the Caracci family — a *Pieta*, by Carlo Maratta — and the Birth of the Saviour, attributed to Schidone, and likewise to Correggio! *Another Apartment* contains — the Holy Family, by Borgognone — Abraham's Sacrifice, by ditto — Fishes, by Camogli — the Holy Family, by Castello — Fruits, by Camogli — the Madonna and Infant Jesus, Caracci-School — a Landscape, by Tempesta — a Landscape attributed to Poussin — a Battle, by the Cav. d'Arpino — Landscapes, by Waël — Faith with an Infant, by Domenico Piola — Charity, by ditto — the Marriage of Cana, by Bassano — the Adoration of the Magi, painted on wood, by Parmigianino — the Flight into Egypt, by Guido — a Wet-nurse with her Child, and other Figures, by Annibale Caracci! — the Woman of Samaria, by Luca Giordano — and Assassins, by Waël.

*The Palazzo D'Oria Panfili*, beyond the Porta San Tommaso, is the largest of all the Genoese Palaces; but, being neglected, is hastening fast to decay. The fine Fresco of Jupiter annihilating the Giants, with which this edifice was enriched by Pierino del Vaga, is, however, well preserved; and the Garden contains a statue of Andrea d'Oria, in the character of Neptune<sup>q</sup>.

*The University*, a splendid edifice, has, in its Vestibule, two Lions of marble, which are much admired. The Hall of the Fa-

room. — Bacchus and Ariadne, by Sebastiano del Piombo! — portrait of a Lady, by Vandyck — a Picture called *Giocasteri*, by Caravaggio — the Hours, by Raphael! — Loves dancing, by the same master! — a dead Christ, the Madonna, and other Figures, by Rubens — and the same subject, by Sebastiano del Piombo.

culty of Justice is embellished with a Picture of the Assumption!—and another of the Holy Family—both by Galeotti; with several good Paintings by Ferrari. The Hall of Theology contains a Picture of the Salutation, by Sarzana—the Assumption, by Galeotti—and other paintings, by Ferrari. The Hall of Philosophy contains a Picture of the Salutation, by Domenico Parodi—three small Paintings, representing Apollo and the Muses; Plato dictating to his Disciples; and Aristotle with his Scholars—a Female weeping at the menaces of a Warrior—other pictures, by Ferrari—and a fine figure of S. Ignatius, by Pedemonte. The Hall of Medicine is adorned with Paintings by Ferrari, and the Great Hall of the University contains fine Frescos, by Andrea Carlone—a Picture of the Circumcision, by Sarzana—and six Statues of bronze, by Giovanni di Bologna; those which represent Faith and Hope being the best.

*The Albergo dei Poveri*, perhaps the most magnificent Hospital in Europe, stands upon a lofty eminence; and was founded by a Nobleman of the Brignoli family, to serve as an asylum for upward of a thousand persons, from old age, and other causes, reduced to want. It is, at the present moment, sufficiently capacious to lodge above two thousand persons; and serves as a refuge for the Destitute, a house of Correction, and a School, where every individual able to work is taught some useful trade. The Church belonging to this Edifice contains a *Basso-rilievo*, by Michael Angelo, of the Madonna embracing the dead body of Christ! and an Assumption, in marble, by Puget!

*The Great Hospital*, founded by

Bartolommeo Bosco, is a noble establishment for the Sick of all nations; and likewise for Foundlings: the Boys remaining till they are able to work; the Girls still longer. The number of Sick Persons contained in this Hospital has frequently exceeded one thousand; and the number of Foundlings three thousand.

*The Hospital of Incurables* is a noble establishment.

*The School for the Deaf and Dumb*, founded by the Abate Octavio Assarotti, in 1801, receives twenty-two Boys, and eleven Girls; who are either instructed in the art of engraving upon wood, or copper, or taught some useful trade.

*The Conservatorio delle Fioschine*, at Zerbino, is capable of receiving three hundred persons; and artificial Flowers, famous throughout Europe, are made here.

Genoa contains two Theatres; that of S. Agostono, and that of The Falcone; neither of which accords, in point of splendour, with the other public edifices; but although these edifices, and those of individuals, are peculiarly magnificent, although the palaces are cased with marble, and the Strada-Balbi, the Strada-Nuova, and the Strada-Nuovissima, are strikingly superb, still the narrowness of the other streets, and the want of spacious piazzas, gives an air of melancholy to the Town in general: its environs, however, are exempt from this defect; and display a delightful union of grandeur and cheerfulness; the whole road to Sestri, a distance of five Genoese miles, exhibiting a line of Villas, nearly equal in size and splendour to the palaces within the precincts of the City.

The Aqueducts which supply

(r) The situation of this Hospital has of late become unhealthy.

(s) A new and superb Theatre is now building, and will shortly be completed.

(t) Sestri, on the road to Savona.

Genoa with water are six leagues in extent; and so commodiously arranged that every story of every house has its fountain: perhaps, however, the quality of the water may be injured by passing a considerable length of way through leaden pipes.

Genoa contains good Hotels<sup>u</sup>; and its population, including San Pietro d'Arena, but not the Port, is supposed to amount to 85,000 inhabitants. It has given birth to several distinguished Characters, pre-eminent among whom were Columbus, and Andrea d'Oria<sup>v</sup>. An Italian proverb says of this City, "that it has sea, without fish; land, without trees; and men, without faith." The provisions, however, not excepting fish, are excellent; but the wine is, generally speaking, of an inferior quality; and the climate by no means a good one. The country, though thinly wooded, is, in some parts, romantic and beautiful; but its inhabitants are reputed to want faith, like their Ligurian ancestors. The Genoëse School of Medicine stands high in Italy; and Doctor Scassi, who speaks English, and has also studied at Edinburgh, is an eminent Genoese Physician. The Nobles of the country are too often deficient in education, and seldom fond of literature: they rarely inhabit the best apartments of their superb palaces; but are said to like a splendid table; though their chief gratification has always consisted in amassing wealth for the laudable purpose of expending it on

public works, and public charities. The Common People are active and industrious; and the Silks, Velvets, Damasks, and Paper of Genoa, have long been celebrated.

Provisions in this City are about the same price as at Rome; house-rent is considerably cheaper; but ready-furnished lodgings are difficult to obtain<sup>w</sup>.

The magnificent Post-road of *Val di Scrivia*, begun by the late Government and continued by the present, in order to avoid the dangerous Passage of the Bocchetta, between Genoa and Turin, is now completely finished; and extends to Novi, where it joins the old road to Alessandria.

The Post-road from Genoa to Nice, likewise begun by the late Government, and continued by the present, is now (as already mentioned in the commencement of this Work) open for carriages of all descriptions; well supplied with Post-horses, and furnished with tolerable Hotels. This Road, from Genoa to Noli, and again from Ventimiglia to Nice, has long been practicable for carriages: and during the current year, 1827, the Nissards, to accommodate the King and Queen of Sardinia, finished the intermediate part, so as to make it perfectly safe for the carriages of their Sovereign, and likewise for others: and we have every reason to suppose the Nissards will do their utmost to benefit a Road which must ultimately prove to them a mine of gold. Its length from Genoa to

(<sup>u</sup>) *The Hôtel de York* is excellent; *The Hôtel de la Ville* spacious, but dear; *The Croce di Malta* reasonable with respect to living, but not so much calculated for Families as for single men. *The Hôtel de Londres* is a good Inn; and *The Hôtel de la Poste*, though small, is comfortable and cheap. Travellers, on arriving at an Hotel in this City, are usually assailed by a host of Porters; each of whom, if he carry even the smallest of parcels from the Traveller's carriage to his apartment in the Hotel, demands half a

franc; appealing to the tariff to prove that his demand is legal.

(<sup>v</sup>) This great Admiral and Patriot well deserved the following eulogy, inscribed by the Genoese Republic upon the base of his statue. "Andrea d'Oria, the best of Citizens, the successful Champion, and the Restorer of public liberty."

(<sup>w</sup>) Travellers, before they quit Genoa, are obliged to have their passports examined and signed at the Police Office; paying, for the signature, about four francs.



Nice is computed to be about one hundred and twenty miles; and persons who travel *en voiturier* usually accomplish this journey in four days. The Posts are thirty-five and three-quarters in number; and the road passes through Savona, Noli, Oneglia, Ventimiglia, Mentone, and near Monaco, to Nice. The Hotels at Albenga and Oneglia, that at S. Remo, and the Hôtel de Turin at Ventimiglia, afford the best accommodation on this Route<sup>x</sup>.

Nice is seated in a small plain, bounded on the west by the Var, anciently called the *Varus*, which divides it from Provence; on the south by the Mediterranean, which washes its walls; and on the north by that chain of Alps called *Maritimæ*, which seems designed by nature to protect Italy from the invasions of her Gallic neighbours. The Citadel of Mont-Albano overhangs the Town; and the Paglion, a torrent which descends from the adjacent mountains, separates it from what is called the English Quarter, and runs into the sea on the west.

The situation of Nice is cheerful, the walks and rides are pretty, the lodging-houses numerous, and tolerably convenient; the eatables good and plentiful, and the wine and oil excellent; but the near neighbourhood of the Alps, and the prevalence of that searching wind called *Vent de bise*, render the air frequently cold, and even frosty, during winter and spring; while in summer the heat is excessive<sup>y</sup>.

The road over the Maritime Alps from Nice to Turin is superb and wonderful; though not safe for carriages during the season of

winter-snow. It was constructed under the reign of Victor-Amadeus-Maria, King of Sardinia (who completed it in seventeen years); and has lately been improved by the French, especially between Nice and Scarena<sup>z</sup>. It lies, for about five miles, on the banks of the Paglion; and then ascends the mountain of Scarena to the Village of that name, a drive of less than three hours. It then ascends another mountain composed of red, grey, and white marble; and on arriving at the summit, after a drive of about two hours and a half, the traveller is presented with a view of Sospello, situated in the opposite valley, and apparently not half a mile distant: yet so lofty is the mountain, and so numerous are the windings of the road, that travellers have nine miles to go, ere they reach Sospello. This Village, built on the banks of the Paglion, and surrounded with Alps, contains two tolerable Inns. Hence the road climbs the lofty mountain of Sospello, winding through immense rocks of marble, some of which were blown up, in order to make way for carriages. Near Sospello stands an ancient Roman Castle; but, what seems extraordinary, the old Roman road over these Maritime Alps is nowhere discoverable. After ascending for three hours, the traveller reaches the summit of the mountain, and then descends in less than one hour to La Chiandola; a romantic Village, seated at the brink of a brawling torrent, and adorned by Cascades gushing from jagged rocks of a stupendous height. Travellers usually sleep at La Chiandola, where the Inn is tolerably good,

(x) Persons who go in a Felucca from Genoa to Nice, reach Oneglia the first night, and arrive at the end of their voyage on the second, provided the weather prove favourable; paying for a ten-oared Felucca, large enough to contain an English travelling carriage, about five louis-d'ors. The transport of a light, open, four-wheeled, empty car-

riage, costs about forty francs.

(y) The principal Inns at Nice are *L'Hôtel des Etrangers*, and *L'Hôtel de York*; the former is excellent.

(z) This road, as constructed by Victor-Amadeus, was always passable for carriages at certain seasons of the year; and not only passable, but excellent.



and next morning set out for Tenda. To describe the scenery between this Town and La Chiandola would be impossible—imagination could not picture it.—The ascent is gradual, by the side of the torrent; which, from rushing impetuously over enormous masses of stone, forms itself into an endless variety of Cascades, while the stupendous rocks through which the road is pierced, from their immense height, grotesque shapes, and verdant clothing, added to the beautiful Water-falls with which they are embellished, exhibit one of the most awfully magnificent Grottoes that the masterly hand of Nature ever made. Through this Grotto the road passes for several miles; the prospect on every side being bounded by mountains whose summits the eye cannot reach; though sometimes the peak of an Alp presents itself, and resembles a brilliant obelisk of snow resting on the clouds. Suddenly, however, this scenery is varied by the appearance of a large fortified Castle suspended in the air, (for so it really seems to be, owing to the dense fogs which envelop the mountain it stands upon;) and, soon after, a turn in the road exhibits the Town of Saorgio, built in the shape of an amphitheatre, and apparently poised between earth and heaven; the mountain on which it is seated being veiled with clouds. Magnificent chestnut-woods, convents, hermitages, remains of castles, and old Roman causeys, present themselves on either side of the road, till it reaches Tenda; which is situated under an immense Alp of the same name, computed to be eight thousand feet in height, and over the summit of which Victor-Amadeus carried the road. Tenda is a sombre-looking Town, resembling what Poetry would picture as the world's end; for the cloud-capped mountain behind it seems to say, "Thou shalt proceed no

farther." It is prudent to pass the Col-di-Tenda before mid-day; because, at that time, there usually rises a strong wind very inconvenient to Travellers. This passage, since it was improved by the French, has seldom occupied above five hours; persons, therefore, who leave Tenda at eight in the morning, may expect to reach the summit of the ascent by eleven. The first part of this ascent presents picturesque prospects embellished with bold Cascades; the latter part is usually enveloped with clouds; and colder than any other passage of the Alps, practicable for carriages. The summit of the Col-di-Tenda is a barren rock, whence may be descried Mont-Viso, with other Alps still more lofty; and the town of Limone seated in a vale, through which rushes a torrent formed by the snow from the Col. Limone, contains a tolerable Inn. Hence the road runs parallel with those streams which fertilize this wild part of Piedmont, till it enters the luxuriant plain in which stands Coni; a well situated Town, with fortifications once deemed impregnable. Here, at the Post-house, Travellers usually sleep; proceeding next day to Savigliano; through a flat, plentiful, and highly cultivated country, which forms a striking contrast to the sublime wildness of the Alps. Savigliano is a large Town, containing a tolerable Hotel; and thence the road passes through Carignano to Turin.

This City, seated in a spacious plain loaded with mulberries, vines, and corn, and watered by the rivers Po and Dora, (the former of which was anciently called *Bodinco*, or bottomless,) is approached by four fine roads shaded with forest-trees; while the surrounding hills are covered with handsome edifices; pre-eminent among which towers the magnificent Church of La Superga.

Turin was denominated *Augusta*

*Taurinorum*, by Augustus, when he made it into a Roman colony; before which period it bore the name of *Taurinum*, from being the Capital of the Taurini, a nation of Cisalpine Gaul. The modern walls, or ramparts, are about four miles round, and contain near eighty-eight thousand persons: the Citadel, a particularly fine fortress, which the French almost destroyed, is now rebuilding. The streets, which are wide, straight, and clean, intersect each other at right angles; so that on one particular spot, in the middle of the Town, they may, according to report, be all seen at once, issuing, like rays, from a common centre. The Strada del Po, the Strada-Nuova, and the Strada del Dora-grande, are very handsome: so are the Piazza del Castello, and the Piazza di S. Carlo; each being embellished with Porticos: and the Bridge thrown by the French, over the Po, is one of the most beautiful pieces of architecture of its kind in Europe.

The Royal Palace contains an Equestrian Statue of Amadeus I; magnificent suites of apartments; and a valuable collection of Pictures; among which is a Portrait of Charles I, of England—the Children of Charles I, with a Dog—and a Prince of the House of Carignano on Horseback—all by Vandyck—Homer, represented as a blind *Improvisatore*, by Murillo—the Prodigal Son, by Guercino—and Cattle, by Paul Potter.

The Cathedral merits notice, on account of one of its Chapels, called La Cappella del S. Sudario, built after the designs of Guarini.

The Chiesa di S. Filippo Neri is a fine Edifice in point of architecture, built after the designs of Giuvana, Torinese; and contains

a superb High-altar and Baldachino.

The Chiesa di S. Christina contains a Statue of S. Teresa, deemed the *chef-d'œuvre* of Le Gros.

The Teatro di Carignano is handsome; and the Gran Teatro is one of the largest and most beautiful Buildings of its kind existing.

The University contains a fine Statue of Cupid, supposed to be Grecian sculpture—a very valuable ancient Mosaic Pavement—the celebrated Isiac Table, found at Mantua, and one of the most precious monuments extant of Egyptian antiquity!—together with Sacrificial Vases—Lamps—Medals, &c.

The Public Garden, and the Ramparts, are delightful Promenades; and were it not for a want of correctness and simplicity in the structure and decorations of the principal edifices, Turin would be one of the most beautiful Towns in Europe.

Here are several Hotels<sup>a</sup>; good shops, (where the manufactures of the country, namely, velvets, silks, silk stockings, tapestry, porcelain, chamois-leather gloves, &c. are sold;) a good market for eatables, and good wine: but the fogs which invariably prevail, during autumn and winter, make the climate, at those seasons, unwholesome; and the foul and noxious water, too frequently found in the wells and reservoirs of this City, often proves even a greater evil than the fogs: there is, however, before the Po-Gate, near the Capuchin-convent, a Well of excellent water<sup>b</sup>.

The objects best worth notice in the Environs of Turin are: Valentino, where there is a public Garden,—La Villa della Regina,

(a) *L'Albergo dell' Universo*—*L'Europa*—*L'Angelo*—and *La Pension Suisse*, a small but comfortable Inn.

(b) Travellers, before they quit Turin, are obliged to have their passports examined and signed at the Police Office; and likewise by

the Austrian ambassador, if they design going beyond the Sardinian territories. For the latter signature four francs and a half, per passport, are demanded, and for the former four francs.

which commands a fine view—*Camaldoli*, the road to which is very romantic—*La Superga*, (five miles distant from the City,) a magnificent Church, where rest the relics of the Sardinian Kings; and *La Veneria*, a Royal Villa, containing good Paintings, and a fine Orangerie.

The ruins of the ancient Town of *Industria* are not far distant from Turin.

In order to return to Genoa by the Route through Val di Scrivia, Travellers, on leaving Turin, pass over the magnificent new Bridge already mentioned, and proceed on a good and pleasant road, embellished with fine views of the Po and the Alps, to Asti; a large Town, seated amidst vineyards which produce the best wine in Piedmont.

Asti, supposed to contain above ten thousand inhabitants, is encircled with extensive walls in a ruinous condition: and of the hundred Towers, for which it once was famous, scarce thirty remain; and even these seem nodding to their fall. The people here are poor, because inclined to idleness; and the Town, generally speaking, has a sombre aspect, that quarter excepted where the nobility reside, and where the buildings are handsome. Asti boasts the honour of containing the Paternal Mansion of the Conte Vittorio Alfieri, the greatest, and almost the only distinguished tragic Poet modern Italy ever produced. *The Duomo*, here, has been lately erected, and merits notice; as do *the Churches of S. Secondo*, and *the Madonna della Consolata*, and likewise that of *S. Bartolommeo dei Benedettini*, on the outside of the walls<sup>c</sup>.

Beyond Asti the road crosses the Stironne, traverses a beautiful Vale richly clothed with grain;

and, after having passed the Village of Annone, displays a particularly fine view of the Po; proceeding, by Felizzano and Solera, to Alessandria; a handsome Fortress, seated in the midst of an extensive plain, and watered by the Tanaro. Alessandria is celebrated for the sieges it has sustained, for the strength of its Citadel, perhaps the finest in Europe, and for a magnificent Bridge covered from end to end, and equally remarkable for its length, height, and solidity. The Sluices of the Tanaro merit notice; the Piazza d'Armi is spacious; and the Royal Palace, the Governor's House, the Churches of S. Alessandro, and S. Lorenzo, the new Theatre, and the Ramparts, are usually visited by Travellers. This Town (which contains about eighteen thousand inhabitants and two Hotels<sup>d</sup>) was anciently called *Alexandria Stathelliorum*; but has, in modern days, acquired the ludicrous appellation of *Alessandria della Paglia*; partly owing to a fable, importing that the Emperors of Germany were in former times crowned here, with a straw diadem; and partly because the inhabitants, being destitute of wood, are supposed to bake their white bread with straw.

On quitting Alessandria, the road crosses the Tanaro, and immediately re-enters the above-named plain; called, on this side, that of Marengo; and famous for the decisive victory gained here, by Napoleon, over the Austrians. No ground can be better calculated for the strife of armies than this plain; which is not only extensive but flat; and equally devoid of trees and fences. A quarter of a league distant from Alessandria flows the Bormida, a large and rapid torrent; and half a league further is

(c) Asti contains two tolerable Inns, namely, *Il Leone d'oro*, and *the Grande Albergo*; former best.

(d) *The Grande Albergo d'Italia*; and *the Locanda Reale*.

the hamlet of Marengo. One public-house on this plain bears the name of "*Torre di Marengo*," and another that of "*Albergo di lunga fama*;" but the column, surmounted by an eagle, and placed on the spot where Desaix fell, is now to be seen no more.

Beyond Marengo the road is divided in two branches: one, leading through Tortona to Parma; and, the other, through Novi to Genoa. The latter branch passes, on the way to Novi, the Dominican *Abbadia del Bosco*, enriched with a few good paintings, and some sculpture; the latter by Michael Angelo.

Novi, placed among vineyards at the base of the Apennine, contains six thousand inhabitants, several magnificent houses, which belong to opulent Genovesi, who spend the autumn here; and two good Inns\*: it is, therefore, the best sleeping-place between Turin and Genoa, both on account of the last-named circumstance, and likewise from being situated about midway. One Tower of the old Castle of Novi alone remains, standing on an eminence, and remarkable for its height.

After passing through the vineyards, orchards, and chestnut-groves near Novi, the new Road, instead of penetrating into the heart of the Apennine, and crossing the summit of the *Bocchetta*, is carried through *Arquata*, *Ronco*, and *Pontedecimo*, to Genoa†.

Persons desirous of returning hence to Tuscany by water, in order to visit the Port of Leghorn, must furnish themselves, at Genoa, with a Bill of Health; which, on quitting that City by sea, is indispensable. A Felucca, of a proper size to make this voyage, is usually hired for about twelve sequins,

and, provided the wind be tolerably fair, reaches Leghorn Harbour in two days. The Island of Gorgona, and the Rock called Meloria, are both situated on the right of the entrance into this fine Harbour; one part of which, that farthest from the shore, is defended against the violence of the sea by a Pier; though large vessels anchor in the Roads, about two miles from the Pier-head. The Light-house is built upon an isolated Rock, in the open sea.

The Town of Leghorn, (in Italian, *Livorno*,) the nurse-child of the House of Medicis, called by the ancients *Liburnus Portus*, and formerly subject to Genoa, was the first free port established in the Mediterranean: and this political establishment, the work of Cosimo I, who exchanged the episcopal city of Sarzano for the then unimportant village of Leghorn, soon rendered the latter a place of great consequence; and by cutting several canals, and encouraging cultivation, he, in some measure, destroyed the noxious vapours which naturally proceeded from a loose and marshy soil. Leghorn, to persons unskilled in the art of war, seems strongly fortified; though various circumstances would prevent it from being tenable long, whether attacked by land or sea. This City is two miles in circumference, and contains sixty thousand inhabitants; twenty thousand of whom are said to be Jews. Its Ramparts are handsome; and the High-street, from its breadth and straightness, from the richness of its shops, and, still more, from the motley crowd of all nations with which it is constantly filled, presents a picture equally singular and pleasing. The great square is spacious; and *the Duomo* is a

(e) *L'Albergo Reale* in *Via-Ghirardenghi*, and *La Posta*, beyond the town, on the way to Genoa. *The Hôtel d'Europe* is very comfortable.

(f) Between Turin and Genoa a carriage with two inside places, and four wheels, goes with two horses only, according to the Tariff.

noble edifice, designed by Vasari: *this Church—the Jews' Synagogue*, (one of the finest in Europe)—*the Church of the united Greeks—the Monte, or Bank—Micali's Shop—the Coral Manufacture—the great Printing-House—the Opera-house—the four Slaves in bronze*, by Pietro Tacca, chained to the pedestal of the Statue of Ferdinando I, which stands in the Dock-yard, and was done by Giovanni del Opera—*the Lazzaretti—the Campo-Santo—the English Burial-ground—the new Aqueduct*, erected to convey wholesome water to the City from the mountains of Colognole (twelve miles distant)—and *the Church of the Madonna di Montenero*, are the objects best worth notice in Leghorn and its Environs. Here are several Inns: and the English Factory have a Protestant Chapel. From Leghorn there is an excellent road, through part of the forest of Arno, to Pisa, a distance of fourteen Tuscan miles; though persons who prefer water-carriage may go, by the Canal, from the one City to the other. From Pisa to Florence the most interesting road is that which lies through Lucca and Pistoja.

Lucca, called *L'Industriosa*, and beautifully situated, about twelve Tuscan miles from Pisa, in a luxuriant valley, encircled by the Apennine, and watered by the Serchio, is defended by eleven bastions of brick, and ramparts, which, from being planted with forest-trees, give this little City the appearance of a fortified wood with a watch-tower in its centre; the edifice which resembles the latter being the cathedral. The Ramparts are three miles in circumference; and form a delightful promenade, either on foot or in a carriage. Previous to the French revolution the word

*"Libertas"* was inscribed on the Pisa-gate: this inscription, however, no longer exists: but nevertheless, it is impossible to enter Lucca without feeling high respect for a Town which, even during the plenitude of Roman despotism, maintained its own laws, and some degree of liberty; and which, since that period till very recently, always continued free. The territory contains about four hundred square miles, and about one hundred and twenty thousand persons. Cæsar wintered at Lucca after his third campaign in Gaul: and, according to Appian of Alexandria, all the magistrates of Rome came to visit him; insomuch that two hundred Roman Senators were seen before his door at the same moment: which circumstance proves Lucca to have been, at that period, a large City. The Gate on which the word *"Libertas"* was inscribed, is now replaced by a simple and elegant Doric Archway; the Streets are broad, well paved, and clean, but irregular; the Piazza-Reale, in which the Royal Palace stands, is spacious, and adorned with a modern Statue of Carrara marble; *the Palace* is large and handsome; and its Furniture, which even in Paris would be called superb, was all made at Lucca. The Ceilings, and several of the Walls of the Apartments, are painted in fresco by Luchese artists: but except one head by Correggio, Cornelia, mother of the Gracchi, by Camuccini, and Coriolanus, Vertutà, and Volumnia, by Landi, there are no interesting easel-pictures. Among the ornaments of this Royal Mansion is an immense and splendid Vase of Sèvres Porcelain, which was presented by Napoleon to the Sovereign of Lucca.

(9) *The Locanda di S. Marco*, kept by Thomson, and a good inn—*The Croce d'ora—the Croce di Malta, &c.*



*The Cathedral*, erected in 1070, though unpromising without, is a fine Tuscan-Gothic building within; and contains, on the right of the great door, the Tomb of Adalbert, surnamed "The Rich," who lived in the beginning of the tenth century; and was, according to Muratori, the Progenitor of the Princess of Este, and the House of Brunswick Hanover, now Sovereigns of Great Britain. The famous Countess Matilda was a descendant from the above-named Adalbert; and this Princess, the daughter of a Duke of Lucca, who died in 1062, reigned over Tuscany, Lombardy, and Liguria, maintaining desperate wars, for thirty successive years, against the Schismatics and Anti-Popes; till, at length, she drove the Emperor, Henry IV, out of Italy, and restored to the Church its ancient possessions. But to return to the Cathedral: this Edifice is enriched with Paintings, by Coli and Sancasciani, Lucchesi; a Picture, by Zuccari; another, by Tintoretto; Statues of the four Evangelists, by Foncelli; a celebrated Crucifix, called the *Voto Santo*; fine Painted Glass Windows, and a beautiful inlaid marble Pavement.

*The Chiesa di S.<sup>a</sup> Maria dell'Umiltà* contains a good Picture, by Titian. *The Chiesa di S. Pontiano* is ornamented with two Paintings by Pietro Lombardo. *The Palazzo Pubblico*, built by Ammannato and Filippo Giuvàra, contains Paintings by Lucca Giordano, Albert Durer, Guercino, &c. *The Theatre* is small, but pretty; and remains of the ancient *Amphitheatre* are discoverable on the spot called *Prigioni vecchie*.

The police of Lucca has long been famed for its excellence. The

upper ranks of people are opulent, learned, and well-inclined; the mechanics (who were instructed by the Princess Elise) display great taste and expertness in making household furniture; the lower ranks of people possess more integrity of character, with a stronger sense of religion, than is common, either in Roman Catholic or Protestant countries; and the peasants are the most industrious and skilful husbandmen of southern Italy.

Lucca contains a *Seminary*, founded by the Princess Elise, for the education of an hundred daughters of noblemen, besides children of humble birth; and this Princess had likewise taken measures to establish an Institute, for the encouragement of arts and sciences, when she was called upon to relinquish her throne.

*The Hôtel Royal de la Croix de Malthe* is the best inn at Lucca.

Travellers who enter this City with post-horses are compelled to quit it in the same manner.

The surrounding country is rich in villas; and that called *Marlia*, on the way to the Baths of Lucca, particularly merits notice; as it was built by the Princess Elise, is furnished with peculiar elegance, and stands in a beautiful garden<sup>a</sup>. The road from Lucca to this Villa, a distance of between four and five miles, is excellent; and hence to the Bagni-caldi, (about eight miles,) equally good; it winds almost constantly by the side of the Serchio; and is cut through rocks clothed with olives and chestnuts, and adorned with convents, villas, and cottages. Nothing can be more romantic than this drive; and, on the way, are three extraordinary Bridges: the first con-

(h) The Empress Maria-Louisa visited this Villa, not many years since; slept here, and ordered every thing to be in readiness for her departure at four o'clock the next morning: she, however, lingered in the Marlia-gallery, (apparently lost in thought,) till ten o'clock;

and then, with great reluctance, went away. Her Son's Bust is at Marlia; and, if like him, he must have a countenance replete with sense and animation, and bearing a strong resemblance to his Father.



sisting of two immense arches, not in a straight line with each other, but forming, in the centre, a considerable angle: neither do these arches support a level road; on the contrary you ascend one arch and descend it again: you then come to an angle of flat ground; after which you ascend the other arch, and descend that, till you reach a smaller arch, which brings you to the opposite shore of the Serchio. The height of this Bridge, judging from the eye, seems nearly equal to that of Augustus at Narni. The second Bridge is similar to the first; but the third, which consists of only one large arch, is by far the loftiest; and, according to oral tradition, was the work of the Devil: who seems to have been, in the opinion of the Italians, a great architect; for every extraordinary building is attributed to him. Other accounts, however, say, these Bridges were erected by the Countess Matilda, soon after the year 1000.

*The Bagni-caldi di Lucca* are situated on the side of a romantic and picturesque mountain, thickly clothed with chestnut-woods; where, during summer, the walks are delightful. *The Bagni della Villa* are in the plain, near the banks of the Lima; and the Princess Elise, by making a fine road to these Baths, and inducing her own family to frequent them, converted a secluded village into a gay public place. At the *Bagni-caldi* there is one lodging-house which accommodates from twelve to fourteen families; another which accommodates three families; several small lodgings; a coffee-house, and a cassino;

where, during the season, there is a ball every Sunday night. These Baths, therefore, to persons very fond of society, must be an eligible summer situation. At the *Bagni della Villa* there are several good lodging-houses; some of which accommodate two or three families, others only one: and here the mother of the Princess Elise used to reside<sup>1</sup>. At the *Ponte-Seraglio*, near the *Bagni-caldi*, there are lodging-houses; but these, generally speaking, are inhabited by persons of the second rank.

The usual Promenade here is between the *Bagni della Villa* and the *Ponte-Seraglio*, on a dusty road; while a delightful drive, made by the Government, under the wood on the opposite side of the river, is neglected.

The Season commences with July, and ends with August; though June and September are months better calculated for the examination of this beautiful spot, which is one of the coolest summer abodes of southern Italy.

Provisions here are not exorbitant in price, even during the season: but good table-wine and good butchers' meat, except veal, are difficult to procure; and fruit, except Alpine strawberries, cherries, and wild raspberries, is neither very fine nor very plentiful<sup>2</sup>.

Lovers of botany should visit, during the month of June, the *Prato Fiorito*, near these Baths; which is, at the above-named time, enamelled with a larger number and a greater variety of flowers than fall to the share, perhaps, of any other spot existing<sup>3</sup>. The best way of seeing this garden

(i) The best apartment in the house of the Signora Lena, at the *Bagni della Villa*, was let in 1817 for thirty sequins a month: the first floor in the house of Sig. G. B. del Chiappa for twenty-eight sequins a month; and the second floor for eighteen or twenty sequins. Casa-Ambrogio, Casa-Nobile, Casa-Bonvisi, and Casa-Rossi, are good lodging-houses; the last is that in which the Mother of the late Sovereign formerly lived.

(k) Lowe, dealer in wines, spirits, teas, groceries, English haberdashery, &c. has a shop here, during summer.

(l) Tradition reports that, on this eminence, there once stood a temple dedicated to Æsculapius; whose priests are supposed to have cultivated round the edifice a large number of flowers, which chance has perpetuated to the present day.

of Flora is to set out at an early hour, going by Coltrone, and returning by Monte-Villa, near which several of the chestnut-trees are of so extraordinary a size, that they would be fit subjects for landscape-painters to study. The modes of conveyance to the Prato Fiorito are various: ponies and donkeys may be easily procured; but persons in general prefer being carried by *Portantini*, of whom there is a considerable number at the Baths: three men are requisite for each chair; and their usual pay is five pauls a man, with bread, common wine, and cheese of the country for dinner, wherever the party like to stop; which is generally at the foot of the Prato Fiorito, there being, in this place, a spring of good water.

Another pleasant excursion may be made in the same manner, from the Bagni della Villa to Ponte Nero: the best way of going is to cross the Lima on the Ponte Nuovo, keeping on the far side of the river the whole way; and then returning by Palleggio; as that village, together with the hamlets of Cocciglia and Cosoli di Val di Lima, form a beautiful and most romantic prospect. The party should dine near this spot; and then go back to the Baths by the Palleggio side of the river, as far as the wooden bridge of La Fabbrica, where they should cross to the other side. A Guide well acquainted with the country is requisite for this excursion, and may be procured at the Baths.

Loiano, likewise, from its singular situation, is worth visiting.

The peasantry of these mountains are an honest and industrious

people: the little land they possess is cultivated with the utmost care, and in the neatest manner; but does not yield sufficient food for the numerous inhabitants of this part of the Duchy of Lucca; who are, therefore compelled, like many other natives of the Apennine, to live chiefly on bread made of chestnuts; and when these fail, the consequence is dreadful: as was exemplified lately, when hundreds perished from want; while those who survived had no sustenance but beans boiled with grass, and herbs collected on the mountains: and yet there was no rioting, no murmuring, no complaint—the famishing peasants prayed to Heaven for relief, and awaited with resignation the approach of better days. The vices and crimes which disgrace more opulent countries are little known amongst these peasants, whose probity and piety are equally exemplary<sup>m</sup>.

The mode of cultivating this part of the Apennine is beautiful: at the commencement of each ascent vines are dressed on terraces cut in the side of the hill; wheat being sown between every two rows of vines: above these there frequently is an olive-garden; and on the more elevated parts of the hill are chestnuts.

Mountains are sold here, not by measurement, but from a calculation respecting the number of sacks of chestnuts they usually produce. The landlord receives two-thirds of the chestnuts which are collected, and half of the other crops. The richer grounds in the plain produce hemp, from which much coarse cloth, and some of a finer sort, is manufactured; and every peasant has a stock of silk-worms<sup>n</sup>.

(m) The Rector of the parish in which the Bagni di Lucca are situated, told some English Travellers, that, after a residence of twenty years among his parishioners, who amounted to above eight hundred persons, he had never heard of the commission of one theft, neither had he heard of more than three children born out of wedlock.

(n) The female peasants often manufacture

a silk, for their own wear, from the bags of those silk-worms which are allowed to work their way out, in order to produce eggs for the ensuing year. The costume of the inferior peasants is neat; and the wives and daughters of the farmers are, on festival days, handsomely dressed when they go to church, or elsewhere; but this finery is laid by, the moment they return home.

Wheat is usually cut about Midsummer, and immediately carried off the fields; which are, on the same day, sown with Indian corn; and this comes up in a week, and is fit to be cut in October. In many places rows of Indian corn, and French beans, called scarlet runners, are planted alternately; the former serving as a support to the latter.

Between the Baths of Lucca and the City are several villas, with gardens possessing shady walks; a comfort seldom found in southern Italy: and the owners of these habitations are usually glad to let them to respectable tenants, from May till the end of September.

Having traversed the beautiful and highly-cultivated plain of Lucca, adorned with forest-trees, from which hang festoons of vines in every direction, the road passes through Pescia, a small episcopal City at the base of the Apennine, and peculiarly situated amidst mountains cultivated to their summits, and covered with villages, churches, and castles: the Episcopal Palace here looks handsome; and near this Town are the Baths of Monte-Catini.

The road, to the end of the Lucchese territories, is excellent; and thence to Pistoja paved, and good. The country between Pescia and Pistoja is bold and romantic; and the latter City finely placed on the side of the Apennine, near the river Ombrone, contains particu-

larly wide, straight, and well-paved streets; palaces, which announce magnificence; and a venerable Tuscan-Gothic Cathedral; but the City looks too large for its inhabitants (said to be only ten thousand), and therefore has a gloomy appearance. It was famous among the Ancients for the defeat of Catiline; and, in modern times, the factions of the Guelphs and Ghibellines have rendered it no less remarkable. The situation of Pistoja is cool; the air healthy; the country fruitful; and the provisions are cheap and excellent.

Good organs, cannon, and muskets, are made at Pistoja. The best inn is *Il Sole*.

From Pistoja the road proceeds to Prato and Florence; leaving, on the right, the Royal Villa of Poggio-a-Cajano, whose foundations were laid by Leo X: and this Villa merits notice, from its fine situation, and because it is embellished with the works of Andrea del Sarto.

The country between Pistoja and Florence may, with truth, be called the richest and best cultivated garden in Tuscany; and the lofty hedges of vines climbing up forest trees, and forming themselves into magnificent festoons on each side of the road, present the appearance of an immensely extensive gallery, decorated for a ball.

The road from Pistoja to Florence is good.

## CHAPTER VI.

## SIENA AND ROME.

**Journey from Florence to Rome through Siena**—Description of the last-named city and its Environs—Radiconfani—Viterbo—Tomb of C. V. Marius—Pont. Mollo—Nasonian Sepulchre—Mura Tarpeia—Sepulchre of the Domitii—Porta del Popolo—Rome—Mal' aria—Climate—Water conveyed daily to the ancient city—Size and population of ditto—Size of the modern city—Society—Excavations—Foro Romano—Colosseo—Arco di Costantino—Chiesa di S. Teodoro—Arco di Settimio Severo in Velabro—Chiesa di S. Giorgio in Velabro—Arco di Giano Quadrifronte—Lake of Juturna—Cloaca Maxima—Chiesa di S. Maria in Cosmedin—Tempio di Vesta—Tempio di Fortuna Virilis—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—di S. Pietro in Vineoli—di S. Maria della Navicella—di S. Stefano Rotondo—Obelisk of the Piazza del Popolo—Statues and Obelisk of Monte Cavallo—Chiesa di S. Bernardo—di S. Maria degli Angeli—The Pope's Oil-Cellar—Giardino di Sallusto—Obelisk of S. Maria Maggiore—Column—Basilica—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scala Santa—Triclinium—Amphitheatre Castrense—Basilica di S. Croce in Gerusalemme—Temple called that of Venus and Cupid—Claudian Aqueduct—Chiesa di S. Bibiana—Tempio di Minerva Medica—Arco di Gallieno—Remains of Aqueducts—Chiesa di S. Prassede—Campidoglio—Tarpeian Rock—Favissæ—Chiesa di S. Maria d'Araucoli—di S. Pietro in Carcere—Palazzo del Senatore—Palazzo de' Conservatori—Museo Capitolino—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Mausoleo di Q. Publicus Bibulus—Dogana Pontifica—Obelisk of Monte Citorio—Colonna Antonina—Mausoleo d'Augusto—Mausoleo Adriano—Tempio del Sole—Baths of Constantine—Obelisk of S. Maria sopra Minerva—Chiesa di S. Maria sopra Minerva—Casanatense Library—Pantheon—Bagni d'Agrippa—Teatro di Pompeo—Piazza Navona—Chiesa di S. Agnese—Teatro di Marcello—Prison of the Decemviri—Portico d'Octavia—Tempio d'Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere—Fountain—Chiese di S. Prisca—di S. Sabina—di S. Alessio—Monte Testaccio—Sepolcro di Cajo Cestio—Terme di Caracalla—Sepolcro de' Scipioni—Porta S. Sebastiano—Basilica di S. Sebastiano alle Catacombe—Cerchio di Romolo—Sepolcro di Cecilia Metella—Public Ustrina—Scene of combat between the Horatii and Curiatii—Basilica di S. Paolo—Chiesa di S. Paolo alle tre Fontane—Excavations—Chiesa di S. Urbano alla Caffarella—Fontana della Dea Egeria—Tempio di Redicolo—Porta Pia: Chiesa di S. Agnese—Chiesa di S. Costanza—Hippodrome—Villa Faonte—Ponte Lamentano—Tomb of Menenius Agrippa—Mons Sacer—Porta di S. Lorenzo; Basilica di S. Lorenzo—Porta Maggiore; ancient Temples at the Tor de' Schiavi—Porta S. Giovanni—Aqueducts—Temple of Fortune Malcebris—Farm called Roma Vecchia—Gates not already mentioned—Walls of Rome—Bridges not already mentioned.

THE road from Florence through Poggibonsi to Siena and Radiconfani, was always tolerably good, though mountainous; and has recently been so much improved, that some of the steepest hills are now avoided.

Siena, formerly called *Sena Julia*, in honour of Cæsar, is by several

authors supposed to have been an ancient town of Etruria; while others attribute its foundation to the Gauls, who marched to Rome under the command of Brennus. It stands on the acclivity of a tuffo mountain; or, perhaps, more properly speaking, the crater of an extinct volcano; and once con-

(c) Poggibonsi contains tolerably good inns: *Il Leone Rosso*, and *l'Albergo della Corona*; the latter is the best of the two.

tained a hundred thousand inhabitants ; though its present population does not amount to a fifth part of that number. The buildings are handsome, and the streets airy ; but many of them so much up and down hill as to be scarcely practicable for carriages. The wine, water, bread, meat, and fruits, are excellent ; the upper classes of persons well educated, pleasing, and remarkably kind to Foreigners ; and the Tuscan language is said to be spoken here in its utmost perfection.

Some remains of the Old Walls of Siena are discoverable near the Church of S. Antonio ; and several ancient grottoes, cellars, subterranean aqueducts, &c., excavated under the mountain, merit notice.

*The Roman Gate* is much admired.

*The Cathedral*, which occupies the site of a temple dedicated to Minerva, is a master-piece of Tuscan-Gothic architecture, incrusting without and within with black and white marble : it was erected about the year 1250 ; but, in 1284, the original front was taken down, and that which now stands commenced by Giovanni, Pisano, and finished by Agostino and Agnolo, celebrated sculptors of Siena. Near the great door are two Vases for holy water ; the one executed by Giacomo della Quercia, the other an Antique, found at the same time with the Graces ; and both these vessels contain Marble Fishes, so well done that they appear to be swimming. The Pavement is reckoned one of the most curious works of art in Italy ; and consists of Scriptural Histories, wrought in Mosaic. The story of Moses was designed by Beccafumi, surnamed Meccarino, and executed by various artists, about the middle of the sixteenth century. The story of Joshua is by Duccio di Buoninsegna, Saneſe. In this Pavement are likewise represented the Emblems of

Cities once in alliance with Siena ; namely, the Elephant of Rome with a castle on its back—the Lions of Florence and Massa—the Dragon of Pistoja—the Hare of Pisa—the Unicorn of Viterbo—the Goose of Orvieto—the Vulture of Volterra—the Stork of Perugia—the Lynx of Lucca—the Horse of Arezzo—and the Kid of Grossetto. Here also is the She-wolf of Siena, borne in memory of Romulus and Remus. This work appears to have been executed about the year 1400. The Pavement of the Area under the Cupola, and that before the High-altar, representing Abraham's intended Sacrifice of his Son, are particularly celebrated ; and the latter is attributed to Meccarino. The art of paving in this beautiful way, or, more properly speaking, of representing figures in black and white marble thus exquisitely, is now lost. Near the entrance of the Choir are four large Frescos by Salimbeni. The Chigi-Chapel contains a Copy, in Roman Mosaic, of a painting by Carlo Maratta ; a Statue of the Magdalene, by Bernini ; and three other Statues, by his scholars. The Chapel of S. Giovanni contains a Statue of that Saint by Donatello ! This Cathedral is adorned with Painted Glass Windows, executed in 1549 ; and Busts of all the Popes, down to Alexander III : among these formerly was the Bust of Pope Joan ; with the following inscription under it : "*Johannes VIII, Fœmina de Angliæ.*"

*The Library*, or Sacristy, is now stripped of all its books, except some volumes of Church Music, well worth notice, on account of the Illuminations with which they are decorated : here, likewise, is a celebrated antique Group, in marble, of the three Graces, which was found under the Church ; and on the Walls are Frescos representing the principal transactions of the Life of Pius II, by Pinturicchio,

after the designs of Raphael; who is said to have painted the first Fresco on the right. A fine modern Statue, by Ricci, ornaments this apartment.

*The Tower of the Palazzo della Signoria*, commonly called *del Mangia*, and built by Agnolo and Agostino, in 1325, is a fine piece of Architecture.

*The Churches of the Spedale di S. Maria della Scala—the Agostiniani—S. Martino di Provenzano—S. Quirino*, and *del Carmine*; and *the Church of the Camaldolensi*, on the outside of the Town, contain good Pictures.

*The Church of S. Lorenzo* is famous for an ancient Roman Inscription, and a Well, at the bottom of which is a sort of Fountain, supported by Columns apparently of high antiquity; and the *Domenican Church* contains a Painting of the Madonna with our Saviour in her arms, executed by Guido di Siena in 1221, nineteen years before the birth of Cimabue.

*The Palazzo degli Eccelsi* contains the *Sala della Pace*, ornamented with Paintings which represent, on one side, the Recreations of Peace; and, on the other, Tyranny, Cruelty, Deceit, and War; all done by Ambrogio, Sanese, in 1338—the *Sala di Consiglio*, where are Paintings relative to the history of Siena, by the same master, and other subjects, by Bartoli—the *Sala di Balìa*, ornamented with Paintings which represent the Life of Alexander III; and are highly valuable because they exhibit the costume of the age in which they were done; (they are of Giotto's School)—the *Sala del Consistorio*, embellished with some of Beccafumi's finest Frescos, and the Judgment of Solomon, by Luca Giordano; with several other apartments, in which

are Works of Salimbeni, Casolani, &c. The Theatre makes a part of this Palazzo, and is large and commodious.

*The Fountain* constructed in 1193, is so famous for the quantity and quality of its water, as to be mentioned in the *Inferno* of Dante: indeed, there are few cities placed in so elevated a situation as Siena, which can boast such abundance of excellent water: and moreover, the climate, for persons not afflicted with weak lungs, is wholesome at all seasons of the year—a recommendation which does not belong to many cities of Italy<sup>p</sup>.

This Town possesses a celebrated University, several Academies, valuable Libraries, Museums, &c.; and gave birth to Gregory VII, and Alexander III, two of the greatest Sovereigns who ever filled the Papal throne<sup>q</sup>.

The Environs of Siena appear to contain several Villas delightfully calculated for summer habitations; but Travellers should be especially careful not to fix themselves near the Maremma: a considerable tract of country, situated near the sea, and extremely unwholesome now; though heretofore remarkably populous.

Beyond Siena, some leagues to the left of the high-road, lies Chiusi, the ancient *Clusium*, near the Lake of Chiana, formerly *Claninus*: but this City, once Porsenna's Capital, is at present thinly peopled, on account of its noxious air.

Buonconvento, pleasantly situated on the Ombrone, about fifteen miles from Siena, is likewise infected with *Mal' aria*; and here the Emperor, Henry VII, was poisoned by receiving the sacrament from a Domenican monk<sup>r</sup>.

San-Quirico, placed in a healthy

(p) Siena boasts another recommendation, it is exempt from gnats; as, generally speaking, are all the elevated parts of this country.

(q) The best Inns at Siena are, *The Hôtel*

*des Armes d'Angleterre*, and the *Aquila Nera*; the latter is very comfortable.

(r) Here are two tolerable Inns, *The Albergo della grand' Europa*, and *the Cavallo Inglese*.



air, amidst olive-trees and vineyards, contains a small Tuscan-Gothic Church, the Nave and Choir of which merit notice; a Palace belonging to the Chigi family; a curious Well, opposite to the palace, and an ancient Square Tower, supposed to be of Roman origin\*.

Near the mountain of Radicofani the soil is volcanic, and the country wild and desolate: the road, however, is excellent; the ascent five miles in length, and the descent the same. Radicofani, which rises two thousand four hundred and seventy feet above the level of the Mediterranean sea, exhibits, on its summit, large heaps of stones, supposed to be the mouth of an extinct volcano. The post-house, not far distant from this spot, is a good Inn; and the little Fortress near it was once called impregnable, though now falling to decay. This is the frontier of Tuscany; and at the foot of the mountain, on the way to Torrecelli, the road traverses a torrent, sometimes dangerous after rain. Beyond Torrecelli is Ponte-Centino, the first Village of the Ecclesiastical State: this country is embellished with woods, and a fine bridge, thrown across the Paglia.

To the next Town, Acquapendente, the approach is particularly beautiful: this was the *Aquila* of the ancients; and derives its appellation from the water-falls in its vicinity†.

Hence, the road traverses a volcanic plain to San Lorenzo-nuovo; a remarkably well-constructed, clean, and pretty Village; which possesses the advantages of wholesome air and good water; and was built by Pius VI, that the inhabitants of what is now called San Lorenzo-rovinato might remove hi-

ther, to avoid the pestilential atmosphere of the latter place‡.

Not far distant from S. Lorenzo-nuovo is Bolsena, supposed to stand upon the site of the ancient *Volsinium*; one of the principal Cities of Etruria; and whence the Romans, 265 years before Christ, are said to have removed two thousand statues to Rome§. Here are remains of a Temple, supposed to have been dedicated to the goddess Narsia; Etruscan Ornaments, which adorn the Front of the parochial Church; and, opposite to this Edifice, a Sarcophagus of Roman workmanship. In the environs are remains of an Amphitheatre; together with an immense quantity of broken cornices, capitals of pillars, ancient mosaics, &c. Bolsena, now an unimportant village, is seated on a magnificent Lake, of the same name, anciently called *Lacus Vulsinus*, and thirty-five Roman miles in circumference: this Lake contains two small Islands; both of them inhabited; and said, by Pliny, to have floated in his time; though now they are fixed: it is supposed to be the crater of a volcano. Nothing can exceed the beauty of the views in this neighbourhood; but the air is unwholesome.

Near Bolsena stands Orvieto, celebrated for the excellence of its wines, and containing a handsome Tuscan-Gothic Cathedral, adorned, on the outside, with Sculpture, by Niccolo, Pisano; and within, by a Painting of Signorelli's which Michael Angelo particularly admired.

Between Bolsena and Montefiascone, the road passes close to a remarkable Hill, covered with regular prismatic basaltine Columns, most of them standing obliquely, and a considerable length out of the ground: indeed, the whole

Passport.

(u) Inn, the Post-house, and tolerably good.

(v) *L'Aigle d'or* is the best Inn at Bolsena, though unfit for a sleeping-place.

(s) The best Inn here, *Il Sole*, contains tolerable beds.

(t) At Acquapendente every Passport must be examined and sealed by the Police Officers; who demand, in consequence, one paul per

country, so far as Montefiascone, exhibits rocks of basalt, interspersed with forest scenery: and, near the above-named Hill, is an ancient Tomb; erected, according to the inscription it bears, by L. Canuleius, for himself and his family.

Montefiascone, a finely situated, though not a handsome town, produces such excellent wine, that a German Traveller, a prelate, died from drinking it to excess \*.

Between Montefiascone and Viterbo the country is dreary; and near the latter Town, on the right, is a Lake of hot water, the exhalations from which are sulphureous.

Viterbo, supposed to have been the ancient Metropolis of Etruria, called *Volturna*, is situated at the base of Monte-Cimino, anciently *Mons-Ciminus*; and encompassed by walls flanked with towers, which give it, at a distance, a splendid appearance: it contains about thirteen thousand inhabitants, is well built, well paved, and embellished with handsome Fountains and a fine Gate, erected by Clement XIII \*.

The road from Viterbo to Ronciglione traverses part of the Monte-Cimino, amidst flowers, odoriferous herbs, oaks, chestnuts, and other forest-trees; and at the base of this mountain, near Ronciglione, is the Lake of Vico, anciently *Lacus-Ciminus*, encircled with richly wooded hills, and forming a beautiful basin of near three miles in circumference, said to have been the funnel of a volcano; and where,

as tradition reports, a City once stood.

Nine leagues from Viterbo, but not on the high road, is Corneto; remarkable for the number of Etruscan antiquities which have been, and still are to be found in its vicinity: and one league north of Corneto is a Hill, called *Civita-Turchino*, upon which the ancient *Tarquinium*, (one of the twelve great Cities of Etruria) is supposed to have stood. Several little eminences lie between this hill and the town of Corneto: and those which have been opened exhibit subterraneous chambers cut in the tufo, lined with stucco, and filled with Etruscan Vases and Sarcophagi.

Ronciglione is situated near a picturesque valley, in a barren soil; where agriculture seems almost wholly neglected; and where the Campagna di Roma begins to feel the influence, during hot weather, of that wide-spreading and incomprehensible pest, *Mal' aria* \*.

Near Monterosi (*Mons Erosus*) is a sheet of Lava; not far hence, the Loretto and Siena roads join, falling into the *Via-Cassia*; and beyond the junction of these roads, is a Lake, which emits an offensive smell \*.

Baccano, placed in a peculiarly noxious air, is only two posts from Rome; and from the hill above Baccano, S. Peter's may be discovered; while in a valley, on the left, near Storta, may be seen a half-ruined Castle, supposed to stand upon the Site of the ancient Citadel of Veii \*.

(w) The Inn at Montefiascone is on the outside of the walls of that Town, and very comfortable.

(x) At Viterbo, *The Aquila Nera*, is a very good Inn.

(y) Ronciglione contains two Inns, *The Leone d'Oro*, and *The Hôtel des trois Maures*: the former is tolerable; and both, being wholesomely situated, are therefore preferable as sleeping places to the inns nearer Rome, all of which are infected by *Mal' aria*.

(z) The Inn near the Lake, at Monterosi, is a tolerably good one.

(a) The Site of Veii has been much disputed by antiquaries. Dionysius of Halicar-

nassus reports, "that this City stood on a high and steep rock, about an hundred stades from Rome; and was as large as Athens, and the strongest place belonging to the Etrurians." Eutropius fixes it at the distance of eighteen miles from Rome. Livy confirms this opinion: and Zanehi asserts, that it was situated in the wood of Baccano and Montelupoli, to the right of the *Via-Cassia*; adding, that he saw, on this spot, fragments of ancient walls, columns, &c., and even traced Camillus's celebrated Mine, or *Cuniculus*, with the different pits by means of which his soldiers entered the Citadel.

No country can be more dreary, nor more neglected, than that which lies between Baccano and the Ponte-Molle: but, from the heights near this Bridge, Rome presents herself to view; gradually expanding as the road descends to the banks of the Tiber.

Between Storta and the Ponte-Molle is *the Tomb of P. Vibius Marianus*.

*The Ponte-Molle*, anciently *Pons Milvius*, was built by M. Æmilius Scaurus; and is celebrated for the vision seen here by Constantine; and the victory gained by that Prince over the Tyrant Maxentius, who was drowned in the river near this spot: there are, however, scarce any remains of the ancient Bridge, except its foundation.

The approach to Rome is by the *Via-Cassia*<sup>b</sup>; but, after passing the Ponte-Molle, the modern road nearly follows the direction of the ancient *Via-Flaminia*, between the Pincian and the Marian Hills. Beyond the Ponte-Molle is *the Nasonian Sepulchre*, constructed in a rock, which overlooks the road, by Q. Nasonius Ambrosius, of the Ovidian Family. Near the Porta del Popolo, toward the Porta-Pinciana, is the *Muro-torto*, a part of the City-wall which declines from its perpendicular; and adjoining to this, is another part of the Wall, supposed to have been the Sepulchre of the Domitii, and the Depository of the ashes of Nero<sup>c</sup>.

Nothing, of its kind, can be more magnificent than the entry into Rome through the *Porta del Popolo*; where originally stood a Gate erected by Aurelian, when he enclosed the Campus Martius. This Gate, or one contiguous to it, was called *Porta-Flaminia*: the present Gate (built by Vignola, and ornamented

by Bernini) derives its appellation from its vicinity to the Church of S. Maria del Popolo.

Rome has suffered so materially from volcanic eruptions, earthquakes, and the frequent ravages of invading armies, that even the surface of the ground on which it originally stood is completely altered; insomuch that on digging deep, it is common to discover columns, statues, fragments of edifices, and sometimes even the pavement of the ancient City, from twenty to thirty feet under ground. The stupendous common-sewers, through which the offal of Rome was conveyed into the *Cloaca-maxima*, are many of them choked up; and the *Cloaca-maxima* itself is in bad order<sup>d</sup>: this causes pestilential air; and the workmen who, by digging deep, open apertures to the ancient common sewers, frequently suffer from the putrid effluvia. In the neighbourhood of Rome all the land is ill cultivated and worse drained; so that fogs and noxious vapours prevail there during night: it likewise abounds with sulphur, arsenic, and vitriol: hence, therefore, in some measure, perhaps, may arise that fatal *Mal' aria* which never affected ancient Rome; because these minerals were either unknown to its inhabitants, or suffered to remain buried in the bowels of the earth. The temperature of the seasons also seems changed; for Horace gives us to understand that, in his time, the streets of Rome, during winter, were filled with ice and snow: and it appears, from Juvenal, that to see the Tiber frozen over was not uncommon: whereas, at present, it is extraordinary for snow to lie three days in any part of the City; and, respecting the Tiber, no per-

(b) Three roads led from Rome to Lombardy; the *Flaminian* along the Adriatic; the *Aurelian* along the Mediterranean; and the *Cassian* between these two, through the interior of the country.

(c) The Gardens of the Domitian Family,

on the Pincian Hill, extended to the site of this Sepulchre.

(d) Several of the common-sewers have been recently repaired, by order of Leo XII; a circumstance likely to decrease *Mal' aria*.

son recollects to have seen it frozen. These circumstances, added to the want of trees to agitate and improve the air, concur to account for the present unhealthiness of some parts of Rome, and nearly all its Campagna, during summer: besides which, the mouths of the Tiber are choked with mud and sand; while its bed has been considerably narrowed by filth and rubbish, thrown from the houses situated on its banks; so that a strong south wind often makes it overflow, and inundate the City and its environs.—Could this river be turned into another channel, and the present bed cleansed and deepened, what an advantage might Rome derive in point of healthfulness; and what a harvest to Antiquaries might the river's bed afford!—So unwholesome now is the Campagna di Roma in July and August, that, during these months, it is dangerous to sleep within twenty miles of the City: Rome itself, however, even at this season, is not usually visited by *Mal' aria*, either on the Corso, the Quirinal Hill, or the streets comprised within the Rioni Monti, Trevi, Colonna, Campo-Marzo, Ponte, Parione, Regola, S. Eustacio, Pigna, and S. Angelo: but at this season the climate is oppressively hot; though, during winter and spring, temperate and delightful.

The ancient Romans had Aqueducts sufficient to convey daily to the City eight hundred thousand tons of water: the three principal Aqueducts now remaining are, that of the *Acqua-Vergine*; that of the

*Acqua-Felice*; and that of the *Acqua-Paulina*: the first was repaired by Paul IV, and discharges itself into the Fontana di Trevi; the second comes from the neighbourhood of Palestrina, twenty-two miles distant from Rome, and is one of the many works which do honour to the reign of Sextus V, who expended a million of scudi in repairing it: this Aqueduct discharges itself into the Fontana di Termine. The third, which derives its name from its restorer, Paul V, is separated into two channels; one of which supplies Monte-Giannicolo, and the other the Vatican: it comes thirty miles; and principally discharges itself into the Fountain near the Church of S. Pietro-Montorio.

Rome, during the reign of Valerian, was surrounded by a wall, said to have been near fifty Roman miles in circumference<sup>f</sup>; and the number of inhabitants, during its most flourishing state, was, by some authors, computed at four millions<sup>g</sup>. Modern Rome is not seventeen Roman miles in circumference; and contains, Suburbs inclusive, scarce one hundred and fifty thousand inhabitants: but reduced as this ancient Mistress of the world now is, in size and population, reduced too as her Papal throne has been in wealth and power, still the matchless Frescos of Raphael, Michael Angelo, Daniello da Volterra, Giulio Romano, Annibale Caracci, Guido, Domenichino, Guercino, &c., are unalienably her's; still the Master-pieces of Grecian Sculpture adorn her museums; still her stately palaces,

(e) Besides sixty colossal statues which adorned ancient Rome, her streets and forums were lined with porticos, supported by columns of marble, and embellished with busts and statues innumerable; and a large portion of these precious remains of antiquity is supposed to have been thrown into the Tiber. So numerous were the marble columns in Rome that a tax was put upon them.

(f) The upper ranks of ancient Romans do not appear to have resided so much in the

City as in Villas not far distant: and this wall of fifty miles in circumference might probably enclose the suburbs of Rome, which must, judging from the remains now left, have been very extensive.

(g) Tacitus says, the Emperor Claudius made a lustrum, by which the number of inhabitants was found to be sixty-eight classes, consisting of one hundred and sixty-four thousand each.

noble churches, beautiful fountains, gigantic columns, stupendous obelisks, and, peerless amphitheatre, entitle her to be called the most magnificent City of Europe, and the unrivalled Mistress of the Arts!—Some of her streets, however, are ill paved and dirty; while ruins of immense edifices, which continually present themselves to view, give an impression of melancholy to every thinking spectator.

The society at Rome is excellent; and the circumstance of every man, whether foreigner or native, being permitted to live as he pleases, without exciting wonder, contributes essentially to general comfort. At Rome, too, every person may find amusement: for whether it be our wish to dive deep into classical knowledge, whether arts and sciences be our pursuit, or whether we merely seek for new ideas and new objects, the end cannot fail to be obtained in this most interesting of Cities, where every stone is an historian:—and though Rome has, in some respects, suffered from her late Rulers, the French, she is, generally speaking, obliged to them; as they removed the earth with which time had buried part of the Colosseum; disencumbered the Temple of Vesta from the plaster-walls which destroyed its beauty; excavated the Forum of Trajan, the Baths of Titus, and the lower parts of the Temples of Fortune, and Ju-

piter Tonans; removed from the foundations of the Arches of Septimius Severus and Constantine the rubbish by which they were in some measure concealed, and cleared away from the Temple of Peace an immense collection of earth, which entombed nearly one-third of its remains.

The following will be found the most convenient way to visit the Antiquities<sup>a</sup>, Churches, Palaces, &c. best worth notice at Rome, and likewise to prevent Travellers from wasting their time, and burdening their memory, by a minute survey of objects not particularly interesting; thereby, perhaps, depriving themselves of leisure to examine those which merit sedulous attention. But, with respect to the Antiquities, it should be remembered, that whoever wishes to see these wrecks of ancient splendour advantageously, ought to visit them, for the first time, by the mild and solemn light of the moon; which not only assimilates with fallen greatness, but throws every defect into shadow; leaving Imagination to supply every beauty, and array every object in its pristine garb of magnificence.

*Foro-Romano*<sup>1</sup>. There were two kinds of Forums in Rome,—*Fora Civilia*, and *Fora Venalia*; the former serving as ornaments to the City, and likewise as Courts of Justice; the latter as Market-places. The Forum Romanum was of the first kind; and here

(A) The ensuing description of the Antiquities of Rome is chiefly taken from Dionysius of Halicarnassus; because he seems to have been the most celebrated ancient Antiquary, as his opinions are adopted by Livy, and other Roman Historians.

(i) EXPLICATION OF THE NUMERICAL FIGURES IN THE PLAN OF THE FORUM ROMANUM.

(1) Tempio della Concordia. (2) Tempio di Giove Tonante. (3) Tempio della Fortuna. (4) Arco di Settimio Severo. (5) Via Sacra. (6) Colonna di Foca. (7) Original Site of the Atrium. (8) Comizio. (9) Curia. (10) Arco Fabiano. (11) Branch of the Via Sacra leading to the Circus Maximus. (12) Tempio di

Antonino e Faustina. (13) Tempio di Remo. (14) Continuation of the Via Sacra toward the Arco Fabiano, from the angle of the Basilica, near the Tempio di Remo. (15) Alterations made in the Via Sacra when the Basilica was erected. (16) Continuation of the Via Sacra extending toward the Capitol, and crossing the spot where the Basilica was erected. (17) Arco di Tito. (18) Cella del Tempio di Venere. (19) Cella del Tempio di Roma. (20) Extent of the Tempio di Venere e Roma. (21) Atrio di Nerone. (22) Summa Sacra Via. (23) Quarter anciently called Carinae. (24) Caput Vitis Sacrae. (25) Piazza dell' Anfiteatro Flavio. (26) Meta Sudans. (27) Arco di Costantino.

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stood the Comitium and the Rostra. The Comitium was a large apartment, for a considerable period, open at the top; it contained the Tribunal, and Ivory Chair, whence the Chief-Magistrate administered justice. The Rostra was so called because this building contained an Orators' Pulpit, garnished with Beaks of Vessels, taken by the Romans, from the People of Antium<sup>k</sup>. The Forum Romanum was oblong, and is supposed to have extended in length, from the Chiesa della Consolazione to that of S. Adriano; and, in breadth, from the three Columns, called the Temple of Jupiter Stator, to the Triumphal Arch of Septimius Severus<sup>l</sup>. It was made by Romulus and his Colleague, Tatius<sup>m</sup>, and surrounded with porticos and shops by Tarquinius Priscus: little, however, now remains to be seen, except heaps of ruins, and piles of vegetable earth; the immense accumulation of which cannot be accounted for. The *Via Sacra*, so called because, on that spot, peace was made between Romulus and Tatius, and sacrifices offered to the gods in consequence, traversed the Forum Romanum, from the side near the Colosseum to the Arch of Septimius Severus; and in the middle of this Forum was the *Lacus-Curtius*; whence the fine *Alto-rilievo* in the

Villa-Borghese is said to have been taken<sup>n</sup>.

*Tempio della Concordia.* Adjoining to the remains of the Portico of the *Tabularium*, modern excavations have disintombed the base of an Edifice, supposed, from inscriptions found among its ruins, (and likewise from ancient accounts of Rome) to have been the Temple of Concord, mentioned by Plutarch, Dion, &c. as situated between the Forum and the Capitol, near the Prisons, with its front opposite to the Comitium. Such, precisely, is the Site of the Ruin in question; and, therefore, antiquaries of the present day call it the remains of the Temple of Concord, raised by Furius Camillus, in consequence of the reconciliation he effected between the Senate and People of Rome. It was consumed by fire, but rebuilt; and vestiges of the Cella may still be traced. In this Temple Cicero convoked the Senate which condemned Lentulus and Cethegus, the accomplices of Catiline.

*Tempio di Giove Tonante.* This beautiful Edifice was erected by Augustus, in gratitude for his escape from lightning. Only three Columns of the Portico<sup>o</sup>, with part of the Entablature and Frieze, now remain; and on the last are sacrificial instruments in *Basso-rilievo*; namely, the *Præficulum*, the *Pa-*

(k) During the early days of Rome, an Orators' Pulpit was erected in the centre of the Forum, near the Senate House: and after the Romans had conquered the maritime City of Antium, and taken, from the vessels they found in that Port, bronze Ship-beaks, called, in Latin, *Rostra*, the aforesaid Orators' Pulpit was decorated with these spoils, and called, in consequence, The *Rostra*. Cæsar erected a second Pulpit, denominated the *new Rostra*, in that part of the Forum nearest to the *Vela-brum*.

(l) A distance of about 750 feet one way and 500 the other.

(m) "In consequence of the peace concluded between Romulus and Tatius, they raised conjointly, about the middle of the *Via Sacra*, an Altar, on which they pledged themselves to observe their treaty. Tatius afterwards filled up great part of the marsh under the Capi-

toline Hill, cut down the wood, and made the Forum where the Romans now have a Market."—See DIONYSIUS OF HALICARNASSUS.

(n) Rome is supposed to have been built in the mouth of an extinct volcano: and this opinion seems justified by the story of M. Curtius, and the account of the manner in which the Temple of Peace was destroyed. The *Lacus Curtius* did not, however, according to Dionysius of Halicarnassus, derive its name from the Roman Knight who, about 360 years B. C., precipitated himself and his horse into the yawning gulph which had suddenly opened in the centre of the Forum; but was so called because the Sabine general, Curtius, nearly lost his life in this Lake, when the great battle occurred between Romulus and Tatius.

(o) Vitruvius says, the Temple of Jupiter Tonans was adorned with a Portico supported by thirty Columns.

*tera*, the *Aspergillum*, the *Securis* and *Culter*, together with the *Albogalerus*, or white mitre, worn by the priests of Jupiter. The Columns, which are made of Luna marble fluted and adorned with Corinthian Capitals, seem to have been originally tinged with the Tyrian purple colour prevalent in every part of Pompeii<sup>p</sup>.

*Tempio della Fortuna.* Of this Edifice, long mistaken for the Temple of Concord, the Portico alone remains; and this Portico neither faces the *Comitium*, nor is it very near the Prisons. It consists, in front, of six Ionic Columns of granite (whose bases and capitals are of white marble) with one Column on each side: they support an Entablature and a Pediment, and all vary in diameter; which circumstance induces a belief that this Edifice must have been restored with materials borrowed from other buildings. Moreover, the interior Frieze now remaining exhibits some ornaments of excellent workmanship, and others so inelegant as to savour strongly of the dark ages: and as it appears evident that the Temple of Fortune, situated on the ascent to the Capitol, was burnt during the reign of the Emperor Maxentius, and rebuilt about the age of Constantine, and likewise equally evident that the Temple of Fortune stood very near that of Jupiter Tonans, which the Portico in question does, antiquaries seem satisfied that this Portico was the entrance to the Temple of Fortune.

*Arco di Settimio Severo*, erected about the year 205 of the Christian era, by the Senate and People of Rome, in honour of the Emperor Septimius Severus, and his sons,

Caracalla and Geta. This Arch (of the Composite order) was originally adorned with a Triumphal car, to which were attached Six Horses: in the Car were two Figures, supposed to have represented Caracalla and Geta<sup>q</sup>; and at the extremities of the Edifice were four Statues of Soldiers, two on foot, and two on horseback. The *bassi-rilievi* on this Arch record the Victories of Severus over the Parthians, and other uncivilized Nations: and toward the end of the third line of an Inscription still visible, and throughout the whole of the fourth line, the marble has evidently been pared away; because Caracalla, after having murdered Geta, effaced his name, wherever it appeared, and substituted other words instead.

*Chiesa di S. Adriano.* This Church, the Façade of which is ancient, though apparently built after the Arts began to decline, was long supposed to stand on the site of the Temple of Saturn, (the Treasury of the Roman Republic,) mentioned by Dionysius of Halicarnassus as having been erected in the Street leading to the Capitol, about the time of the Consulate of Titus Lartius<sup>r</sup>: and as the Church in question stands in the Street leading to the Capitol, there seems reason to suppose it occupies the Site of the ancient Treasury, before which Augustus, according to Tacitus, placed the *Milliarium aureum*, whence the distance to every province was measured; and which is said to have stood in the centre of Rome<sup>s</sup>. Modern antiquaries, however, suppose the Temple of Saturn to have been erected close to the Tarpeian Rock, near the Temple of Fortune, and the Arch

(p) In the Fluting, near the Capitals, this colour may be plainly distinguished.

(q) Probably the sons of the Emperor, because he was prevented, by the gout, from assisting in the triumphal procession.

(r) Livy says, the Temple of Saturn was consecrated in the year of Rome 494, previous

to the Christian era, by the Consuls Aulus Sempronius, and Marcus Minucius.

(s) From this column, which, according to Dionysius of Halicarnassus, stood nearly in the centre of ancient Rome, the great roads branched off in straight lines to all parts of Italy.

of Tiberius; and likewise suppose the Church of S. Adriano to stand on the foundations of the Basilica of Paulus Æmilius; which Edifice, according to some opinions, was adorned with the Brazen Gate, now removed to the Basilica of S. Giovanni in Laterano, and long thought to have originally belonged to the Temple of Saturn.

*Colonna di Foca.* This Column, which probably made part of an ancient building, was erected, in the seventh century, on its present site, by the Exarch Smaragdus, in honour of the Emperor Phocas, whose statue of bronze gilt is said to have stood on the top of the Column.

*Comizio.* On the north side of the *Via Sacra*, near the Palatine Hill, stand three beautiful fluted Corinthian Columns of Pentelic marble, supporting fragments of a finely worked Entablature, and long supposed to have been part of the Portico of a Temple erected to Jupiter Stator<sup>(t)</sup>, by Romulus, on the spot where he rallied his soldiers who fled from the Sabines. But the now remaining part of this Edifice appears to have been built when architecture had risen to a much higher degree of perfection than during the days of Romulus: which circumstance, added to a considerable portion of the *Fasti Consulares* having been found here, has induced antiquaries to think these beautiful ruins *part of the Comitium*; especially as the Temple of Jupiter Stator may be supposed (according to the report of Dionysius of Halicarnassus) to have stood on another spot, between the *Via Sacra* and the Palatine Hill<sup>(u)</sup>. In opposition, however, to the conjecture that these Columns, long denominated the Temple of Jupiter Stator, were part of the *Comitium*, it may be urged, that the remains

of an Edifice, called the *Curia Hostilia*, or Hall dedicated to the use of the Senate, are so placed, and likewise so far distant from these Columns, as to make it doubtful whether they constituted part of the *Curia*, which, it is to be presumed, the *Comitium* certainly did. Some persons suppose they adorned a building called the *Græcostasis*, which was added to the *Comitium*, in the time of Pyrrhus, for the Reception of Ambassadors; and which, having been destroyed, was rebuilt by Antoninus Pius: but as the flutings of the Columns in question have the same Tyrian purple tinge which is seen in the Flutings of the Columns belonging to the Temple of Jupiter Tonans, perhaps they were all erected about the same period<sup>(v)</sup>.

We might be in some measure enabled to ascertain the site of the Temple of Jupiter Stator, if we knew the spot where the old Gate of the Palatium stood: for Livy speaks thus, when describing the battle between Hostus Hostilius and Mettius Curtius, (the former commanding the Romans, the latter the Sabines,) which battle was the cause of the erection of the Temple of Jupiter Stator. "No sooner had Hostilius fallen, than the Romans fled: they were repulsed to *the old Gate of the Palatium*. Romulus, who had been borne away by the tide of discomfited soldiers, now stopped, raising his arms toward Heaven, and exclaiming; O, Jupiter, by thy direction, under thy auspices, I placed here the first stones of the foundation of Rome! The Capitol is already in the power of the Sabines; they won it by a crime: they have now gained the Valley, and even menace this Palatium. O, preserve from our enemies the

(t) Stator (*στατωρ*), he who makes to stop or stand.

(u) Dionysius of Halicarnassus describes the site of the Temple as being nearer to the Pa-

latine Hill than are the remains of the *Comitium*.

(v) The *Comitium*, according to Nardini, was finished by Augustus.

spot consecrated to thee! Dispel the fears of the Romans! arrest their disgraceful flight! and *here, in this very place*, I pledge myself to erect a Temple to thee, under the name of Jupiter Stator; a Temple which shall serve as an eternal memorial of thy protection granted to Rome!—The Romans stopped, as if they had heard the voice of a god. Curtius pursuing them from one extremity of the Forum to the other, was already near the Gate of the Palatium, when Romulus, at the head of a band of intrepid warriors, attacked him: he fled; and his horse, alarmed by being followed, threw himself into a Bog, which had nearly proved fatal to his rider<sup>w</sup>. It appears, from this account, that the flight of the Romans must have been stopped some way beyond the Bog called, since, the Lake of Curtius; therefore, the old Gate of the Palatium was, in all probability, further from the Capitol than are the Columns long called the Temple of Jupiter Stator.

*Curia.* Between the back part of the Church of S<sup>a</sup>. Maria Liberatrice and the Temple of Romulus, now the Church of S. Teodoro, are ruins of a brick Edifice, erected by Tullus Hostilius, and hence called *Curia Hostilia*; where, as already mentioned, the Senate usually assembled. Three of the Walls are in tolerable preservation; and several Arches, belonging to this Edifice, may still be traced in a House adjoining to the Church of S<sup>a</sup>. Maria Liberatrice. Judging by the present shape of the ground, a long flight of steps (probably terminated by a portico) occupied the lower part of the façade of the

Curia, which looked toward the Capitol.

*Chiesa di S<sup>a</sup>. Maria Liberatrice.* Falerius supposes the Temple of Vesta, erected by Numa, (and where the Vestal Virgins<sup>x</sup> guarded the sacred fire and the *Palladium*,) to have stood on, or near, the site of this Church: and in its vicinity, according to report, several sepulchral inscriptions have been found, apparently belonging to the tombs of Vestals, whose burial-place, during their high office, was in a small domain called the Sacred Grove, and appertaining to the Temple of Vesta. It seems, however, more probable that the Church of S<sup>a</sup>. Maria Liberatrice stands on the site of the Sacred Grove<sup>y</sup>, than on the foundations of the Temple: for Dionysius of Halicarnassus says, “Numa built the Temple of Vesta, which we now see between the Palatine Hill and the Capitol.” Dion Cassius likewise places the Temple of Vesta between the Palatine Hill and the Tarpeian Rock, to the west of the Forum; and if this was its situation, it must have stood behind the Church, and rather beyond what is supposed to have been the limits of the Forum. Nevertheless it is said by Dionysius of Halicarnassus, when he mentions the young Warriors who announced the defeat and death of Tarquinius Sextius, “That they appeared *in the Forum*, where they bathed in the water of a fountain, *near the Temple of Vesta*; and, after proclaiming the victory, quitted the Forum.” He also mentions that, *in the Forum*, on the spot where the Warriors were seen to bathe, the Romans raised a Temple to Castor and Pollux<sup>z</sup>.

(w) See T. Liv., *Lib. I.*

(x) The Vestal Virgins were bound to keep the sacred fire unextinguished, to guard the *Palladium*, (a celebrated statue of Pallas supposed to have been brought by Æneas from Troy,) and likewise to reconcile differences, and become arbiters in causes of moment. Vestals were so called from their goddess, Vesta, or Fire; the word, Vesta, being

derived from the Hebrew root *WN* fire, whence the Greek *Estia*, fire, and the Latin *Vesta*.

(y) Cicero describes the Sacred Grove as being at the foot of Palatine Hill, and stretching westward.

(z) When Caligula extended the Imperial Palace toward the Forum, he so contrived that the Temple of Castor and Pollux seemed to be the Vestibule of his mansion.

The *Lacus Curtius* is conjectured to have been near the site of the Church of S<sup>a</sup>. Maria Liberatrice; and on this side of the Forum the *Rostra*, the Temple of Augustus, and the Basilica of Porcius, are supposed to have stood<sup>a</sup>.

*Tempio di Antonino e Faustina*, built A.D. 168, by the Roman Senate, in memory of their Emperor, Antoninus Pius, and his Consort, Faustina. The Portico of this Temple, now the Church of S. Lorenzo in Miranda, displays ten Corinthian Columns of marble, called, by the Romans, cipolino. The sides of the Portico seem originally to have been encrusted with marble, now taken away; but a Frieze of white marble, adorned with Gryphons, &c. still remains, and proves the ancient magnificence of the building.

*Tempio di Remo<sup>b</sup>*, now *Chiesa de' S.S. Cosimo e Damiano*. The Bronze Door, Marble Door-case, and Porphyry Columns on the outside of this Building, appear to be antique; as does the Rotondo, which serves as a Vestibule: but the Body of the Church seems to have been erected about the time of Constantine. In this Temple was a Pavement, containing the Plan of Rome, cut on white marble, probably in the reign of Septimius Severus and Caracalla; which plan, mutilated and unmethodized, is now fixed into the Wall of the Staircase of the Museum of the Capitol. The Subterranean Part of this Temple merits notice.

*Tempio della Pace*. Vespasian, after terminating the war with Judea, raised this vast Edifice about the year 75. It was the most magnificent Temple of ancient Rome; being encrusted with

bronze gilt, adorned with stupendous columns, and enriched with the finest statues and pictures of the Grecian Schools; among which was the celebrated portrait of Ialysus, painted by Protogenes, for the Rhodians, and the statue, mentioned by Pliny, of the Nile with sixteen Children. The citizens deposited their wealth in this Temple; and here Titus Vespasian placed the spoils of Jerusalem. In short it served as a public treasury till about an hundred years after its foundation; when the whole Edifice, with all the precious contents, are said to have been destroyed by fire, which issued suddenly from the bowels of the earth: and this record of the destruction of the Temple, added to an idea that the style of architecture is not good enough for the days of Vespasian, has lately led antiquaries to conjecture that these ruins, called the Temple of Peace, are in fact nothing more than the remains of a Basilica erected near the Colosseum by Maxentius; though, after his death, called the Basilica of Constantine. Perhaps, however, we might come nearer the truth by supposing that Maxentius raised his Basilica on the Site of the Temple of Peace<sup>c</sup>; availing himself of the remains—for remains there surely must have been—of the ancient Edifice, in order to construct his own: but he appears to have extended his Basilica beyond the Site of the Temple; as, in consequence of recent excavations, part of the *Via Sacra* was discovered under the Basilica: and the New Branch of the aforesaid Road, evidently made after the Basilica was built, is not constructed like the ancient part.

(a) Pliny informs us that the first Sun-dial, erected for public use at Rome, was placed on this side of the Forum, about the year U. C. 491.

(b) According to some opinions this was a

double Temple, erected to the Brothers Romulus and Remus.

(c) The rains of this Edifice, in their present state, correspond with the account given by Pliny of the Temple of Peace. *Hist. Nat.* l. 36, c. 15.



This New Branch runs parallel with two sides of the Basilica; and then, passing in front of the Temples of Remus, and Antoninus and Faustina, joins the Old Road near the Site of the Arch of Fabian. The ancient *Via Sacra* went from the Temple of Peace, on the left of the Temple of Venus and Rome, toward the Amphitheatre. Little now can be traced of the splendid pile of ruins called Constantine's Basilica, except three immense Arches, which formed one side of the Edifice, part of the Roof, Niches for statues, and Doors of Communication: but what serves to convey some idea of the grandeur of this Building is one of the eight Columns with which its interior was embellished, namely, a fluted Corinthian Shaft of white marble, sixteen English feet and a half in circumference, and without base or capital, forty-eight feet high<sup>c</sup>: it now stands before the Church of S<sup>a</sup>. Maria Maggiore. The Basilica appears to have been of a quadrangular shape; about three hundred feet in length, and in breadth about two hundred: and the remaining part exhibits a style of architecture anterior to the days of Maxentius, and not dissimilar to that in the Temple of Venus and Rome<sup>d</sup>.

*Arco di Tito*; built with Pentelic marble, by the Senate and People of Rome; and dedicated to Titus, in honour of his conquest of Jerusalem. This Edifice consists of one large Arch, over which is an Attic Story. Each front was originally embellished with four

fluted Composite Columns. On the Frieze is the triumphal procession of Titus, together with the Image of a River-god, probably the Jordan. Under the Arch on one side is Titus, seated in a Car, conducted by the Genius of Rome, and attended by Victory, who is crowning him with laurel. On the other side of the Arch are the Spoils of the Temple at Jerusalem, namely, the table of Shewbread, the tables of the Law<sup>e</sup>, the Seven-branched Golden Candlestick, the Jubilee Trumpets, the Incense Vessel, &c., copied, no doubt, from the originals; and therefore the most faithful representations extant of these sacred Jewish antiquities<sup>f</sup>. The Deification of Titus is represented on the Roof of the inside of the Arch. This Edifice was nearly destroyed, that its ornaments might be placed elsewhere: but enough remains to prove that it was the most beautiful building of its kind ever erected at Rome<sup>g</sup>. To prevent the Arch from falling, it has been recently and judiciously repaired; for the modern work is of such a description that it cannot be confounded with the ancient.

*Gradinata del Tempio di Venere e Roma*. The steps recently excavated, between the Church of S<sup>a</sup>. Francesca Romana and the Arch of Titus, appear to be part of those which led from the Forum to the Temples of Venus and Rome. These Temples were encompassed by a Portico, adorned with a double row of Columns of grey granite: remains of which are still discoverable; as are the

(c) According to Vasi, this Column is fifty-eight Paris feet and a half in height, base and capital inclusive; and rather more than nineteen feet in circumference.

(d) Apartments of small dimensions, which probably held some of the treasures deposited in the Temple of Peace, were, in consequence of an excavation, found under the Basilica of Constantine.

(e) The Tables of the Law are no longer distinguishable.

(f) Josephus supposes the Veil, and Tables of the Law, to have been placed in the Imperial Palace at Rome; and the Candlestick, and other spoils, in the Temple of Peace. The Golden Fillet, according to report, was seen in the days of Adrian; and several of the sacred Hebrew vessels were carried by Genseric to Africa.

(g) Judea is always represented, on the Medals struck by Titus, as a Female, sitting on the ground, in a posture denoting sorrow.

Foundations of the Portico. The Temples, though each had its separate Entrance and Cella, formed only one edifice, in length about three hundred and thirty feet, and about one hundred and sixty in width. The front toward the Forum was adorned with Corinthian fluted Columns of Parian marble, near six feet in diameter; as was that toward the Colosseum; and on either side were Columns of the same description, Fragments of which remain. Beyond the Steps leading from the Forum on one side, and the Colosseum on the other, to the Courts of this double Temple, were Steps which encompassed the Building, and led to its Vestibules. Each Cella likewise was approached by a Flight of Steps, and adorned with Columns of porphyry, found, from recent excavations, to have been upward of two feet in diameter. The Roof was stuccoed and gilt; and the interior Walls and Pavement were encrusted with giallo antico and serpentino. The Cella of each Temple, the Niches for the statues of Venus and Rome, and a considerable part of one of the Side Walls, are tolerably perfect, and indicate that the whole Edifice must have been a *chef-d'œuvre* of architecture. It was built after the designs of the Emperor Adrian; and the manner in which the Ceiling of each Cella is ornamented resembles the style of the remaining Roofs of his Villa near Tivoli <sup>h</sup>.

*Colosseo.* This vast and magnificent Structure is supposed to have derived its name of *Colisæum*

from a colossal Statue (one hundred and twenty feet high) of Nero, in the character of Apollo, which was placed here by Titus; who, at the consecration of the Edifice, exhibited Gladiatorial Shows<sup>i</sup> in its Arena<sup>k</sup> during a hundred days: and five thousand Wild-beasts, together with some thousands of Gladiators, are said to have been sacrificed on this occasion. The Colosseo was erected by Flavius Vespasian, the Father of Titus; and is supposed to stand on the site of the Fish-ponds of Nero. Its exterior circular Wall rests on two steps; and had Three Rows of Arches, eighty in each Row, placed one above the other, with half columns between them, to support their respective Entablatures; the first Row of Half-columns being Doric, the second Ionic, the third Corinthian; and the fourth Story, which terminates the Edifice, was embellished with Corinthian pilasters, and had Windows instead of Arches. The exterior Arches of the first Row are marked with numerical letters, indicative of the interior Staircases, (of which there were twenty) whereby each class of persons ascended to the Seats provided for them. Seventy-six Entrances were appropriated to the People; two were for the Gladiators, and two for the Emperor and his Suite: and between the Arches numbered XXXVIII and XXXIX, is supposed to have been the Entrance from the Palace of Titus to the Amphitheatre. The shape of this Edifice is an oval, computed to be sixteen hundred and forty-one Paris feet in circumference; and

(h) The name of this Double Temple seems allusive to the boasted descent of the Romans from Æneas, the Son of Venus.

(i) Gladiatorial Shows were exhibited in this Amphitheatre till the year 404; when an eastern Monk, named Almachius, or Telemachus, rushed into the Arena, and endeavoured to separate the Combatants. The Prætor Alypius, who enjoyed these horrid sights, or-

dered the Gladiators to slay the Monk; they obeyed; but he was canonized, and Honorius abolished the Shows.

Combats of Gladiators were instituted A. U. C. 490.

(k) So called because strewed with sand, that the blood of the wounded might not make the place slippery.

one hundred and fifty-seven in height: its Arena, likewise an oval, is two hundred and eighty-five Paris feet in length, by one hundred and eighty-two in width; and surrounded with a Dwarf Wall, sufficiently high to have protected the spectators from the wild-beasts. The Arena has two Entrances; one opposite to the Temple of Venus and Rome, the other on the side of the Mons-Cœlius; and near the latter Entrance is a gigantic Buttress raised by Pius VII, to prevent this part of the structure from falling. The materials of which it is chiefly composed are immense blocks of travertino<sup>l</sup>, originally fixed together with iron, or bronze cramps, now taken away<sup>m</sup>: and the time employed in building it is supposed to have been about four years. The Wall of the Arena had Doors in the form of Grates, through which the Wild-beasts and Gladiators entered: and immediately above this Wall was the Podium, or Balcony, for the Emperor and his Family, the Vestals, Senators, and Magistrates entitled to curule chairs; and behind these Seats rose others, for the several classes of Citizens, each class having its peculiar door, leading to its Seats. These Benches for the People were divided into three parts, called *Mœniana*, or *Præcinctiones*, and subdivided by small Steps, called *Cunei*: the first part contained twenty-four Benches; the second sixteen; and the third, (originally constructed with wood,) ten only, besides the Gallery, appropriated to the Populace: but this third division having taken fire, was restored, in stone, by Heliogabalus, and Alexander Severus. Every Story of this Amphitheatre had a spacious circular covered Corridor; to the three

first of which, light was admitted by the exterior Arches, and, to the last, by the Windows. The Benches are supposed to have held eighty-seven thousand spectators; and the Gallery above them upward of twenty thousand. The Attic Corridor was ornamented with eighty columns of marble, supporting a Terrace, whereon stood the workmen who had charge of the *Velarium*, or Awning, which was stretched over the whole Structure in case of rain, or extreme heat: and in the Wall of this Attic Story are Square Holes supposed to have contained part of the apparatus for fixing the Awning. In consequence of recent excavations under the Arena, subterranean Walls and Passages have been discovered; the former apparently constructed during the middle ages; and among the latter is the spot where an unsuccessful attempt was made to assassinate Commodus. Fragments of Columns, Sculpture, and Inscriptions, were likewise discovered; and one of the Inscriptions signifies, that the Arena, Podium, Benches, and some of the Entrances, were repaired about the year 439 of the Christian era, by Lampadius, Prefect of Rome: and according to another Inscription, repairs were again made, about the year 480, in consequence of damage done by an earthquake. But the great mischief this stupendous Edifice sustained during the fourteenth century, from Civil-war, so completely ruined part of the exterior Wall which fronts the Church of S. Gregorio, that the fallen and loosened stones furnished ample materials for building several large palaces: and this purloining business went on so prosperously, that if the Arena had not, at length, been consecrated to Christian wor-

(l) *Lapis Tyburtinus*, a stone much used in large buildings at Rome.

(m) The Cramps were fastened with melted lead.

ship, the remaining Walls might probably have become the prey of stone-masons<sup>a</sup>.

Near the Colosseum, toward the *Via Sacra*, are ruins of a Fountain, called *the Meta Sudans*, which supplied the persons who assisted at the Shows with water; and might, perhaps, have been used in filling the Arena, for the *Naumachiæ* frequently exhibited there.

*Arco di Costantino*, dedicated to that Emperor, by the Senate and People of Rome, in memory of his victory over Maxentius at the Ponte Molle. This Arch stands at the junction of the Celian and Palatine Hills, in the *Via-Appia*; and is the most splendid, because the best-preserved Edifice of its kind remaining in Rome. It has, on each side, four fluted Corinthian Columns; seven being *giallo antico*, and one partly *giallo antico*, and partly white marble: and on the Pilasters, above these Columns, are Statues of Dacian Warriors. The *Bassi-relievi* which enrich the Frieze and represent the Conquest of Verona, and the Victory at the Ponte Molle, together with the four Figures of Fame, and the two Medallions on the sides of the Arch, are proofs of the decline of Sculpture under Constantine: the other *Bassi-relievi*, two below the Great Arcade excepted, (which were also done in the time of Constantine,) are finely worked, and supposed to have been taken from the Arch of Trajan, which adorned his Forum. One of these, fronting the Colosseum, represents the Triumphal Entry of Trajan into Rome; and another, on the opposite side, represents him in the act of offering the Sacrifice called *Suovetaurilia*. The Statues of Dacian Warriors, the Columns of *giallo antico*, and

all the Cornices, were taken from the Arch of Trajan.

*Chiesa di S. Teodoro*. Immediately behind the Forum Romanum, on the way to the Forum Boarium, and on the spot supposed to have been the Lupercal, stands this small Rotondo, erected, according to the opinion of several antiquaries, on the Site of the ancient Temple of Romulus; which stood in the Lupercal, where he and Remus were discovered: and, in confirmation of these opinions, the bronze Wolf of Etruscan workmanship, now preserved in the Capitol, was found in this Temple. Moreover, it was customary for the ancient Romans to carry Sick Infants to the Temple of Romulus: and Sick Infants are now taken to the Church of S. Teodoro; a circumstance which corroborates the opinion, that this Church was erected on the ruins of the Temple of Romulus: for ancient customs are still preserved at Rome, especially those which relate to religion. Dionysius of Halicarnassus reports, that the Arcadians erected a Temple to Pan, on a part of the Palatine Hill, called the Lupercal, near a Cavern and a Wood; adding, "When Romulus and Remus were committed to the Tiber, that river being much swoln, came up to the foot of the Palatine Hill, where the cradle which contained the devoted Infants was placed. When the water receded, the cradle, being dashed against a large stone, was overturned; and a Wolf who lurked near, attracted by the cries of the terrified Infants, came and licked off the mud with which they were covered, and likewise suckled them; till being disturbed by the approach of Shepherds, she took refuge in a neighbouring Wood, according to tradition consecrated to Pan. In this Wood,

(\*) Persons who wish to see the Colosseum by moonlight, should provide themselves with lanterns; and likewise apply at the neigh-

bouring Guard-house for a Soldier to conduct them up the Stairs, and through the Corridors, to the Attic Story.

was a Grotto, which (though the Wood no longer exists) may still be seen, near the edifices of the Palatine, on the road to the Circus; and in the vicinity of the Grotto stands an *Ædicula*<sup>o</sup>, where this adventure is recorded in bronze. The work appears very ancient, and represents two Infants suckled by a Wolf<sup>p</sup>. Perhaps, therefore, the *Ædicula* mentioned by Dionysius of Halicarnassus might have been the ancient Temple of Romulus; and if so, its situation, as described by him, accords with that of the Church of S. Teodoro<sup>q</sup>. On the outside of the door of entrance to this Church stands a Pagan Altar. The Walls of the Church are circular, perfect, and, though ancient, not of very high antiquity. They exhibit within-side three large Niches for Statues. The Roof is modern; and the Tribuna displays a Mosaic of the eighth century; at which period Pope Adrian I. converted this Edifice into a Christian Temple. Its interior may be seen every Sunday morning, from eight o'clock till ten; and every Thursday morning, from seven o'clock till eight.

*Arco di Settimio Severo in Velabro.* This Arch, of the Composite Order, was erected by the Bankers and Tradesmen of the Forum Boarium, to Septimius Severus, his Consort, Julia, and their Sons, Caracalla and Geta. On one side of this Arch is a *Basso-rilievo*, which represents Septimius Severus and Julia sacrificing; and on the other side Cara-

calla and Geta were represented sacrificing; but the figure of the latter was torn down by his barbarous murderer, though the place it occupied may still be seen. The name of Geta, in the inscription on the Arch, was likewise effaced by Caracalla. Adjoining to this Edifice is the Church of S. Giorgio in Velabro, supposed to stand on the Site of the Basilica of Sempronius<sup>r</sup>.

*Arco di Giano Quadrifronte.* This is a Square Building, composed of immense blocks of white Grecian marble; and was once adorned with columns and statues, which have disappeared. It has an Arch in the centre of every front; and the brick-work above the cornice is of modern date<sup>s</sup>. The Edifice seems originally to have been either a Market-house, or an Exchange, of which there were several in ancient Rome; almost every Forum was provided with one of them, and they were called *Jani*.

To the left of the Arch of Janus Quadrifrons, at the end of a path with Small Arches thrown over it, is a little Rill of peculiarly limpid and excellent Water, which discharges itself into the *Cloaca-Maxima*; and which tradition reports to be the Source of the Juturna; whence sprang a Lake of the same name; in which Lake, Castor and Pollux are said to have watered their horses after the battle at the *Lacus Regillus*.

*Cloaca-Maxima.* Just beyond the aforesaid little Rill of Water is the great Arch of the *Cloaca-Max-*

(o) *Ædiculae* were small edifices, each of which contained an altar; many of them may still be seen in Magna Græcia: they resemble modern oratories.

(p) The precise words are, "A Wolf presenting her teats to the Twins."

Livy confirms the statement of Dionysius of Halicarnassus.—See T. Liv., *Liber I.*

(q) Venuti asserts that the little Temple of Romulus was long preserved in its original state of simplicity; by way of calling to the remembrance of the Romans the simple man-

ners of their ancestors.

(r) There were in the Velabrum, besides the Forum Boarium (where stood the celebrated Statue of a Cow, by Myron), the Forum Olitorium, and the Forum Piscatorium. The Temple of Janus, built by Numa, was likewise in this quarter; and stood, according to Livy, at the lower end of the street called Argiletum.

(s) It was added by the Frangipani family, when they converted this Building into a small Fortress.



*ima*, constructed, by Tarquinius Priscus, with rude and enormous stones, hewn from the Tarpeian Rock, and placed on each other, so as to form, without any cement, this stupendous Subterranean Corridor, one of the most surprising and useful public works of ancient Rome<sup>†</sup>. Its height and breadth were the same, about eighteen Roman architectural *palmi*: it entered the Tiber between the *Pons Senatorius* and the still existing Temple of Vesta; and its Mouth may be seen when the river is low<sup>‡</sup>. The *Cloaca-Maxima* communicated with several, comparatively speaking, small Common Sewers; all of which were united in the Forum Romanum, and discharged their contents into the *Cloaca-Maxima*. These *Cloacæ* were extended, and completed, by Tarquinius Superbus.

*Chiesa di S<sup>a</sup>. Maria in Cosmedin*. This Edifice, which stands in the Forum Boarium, is supposed, by some authors, to have been the Temple of *Pudicitia*, or Chastity; from which Plebeians were excluded<sup>§</sup>: but Dionysius of Halicarnassus says, “that Servius Tullius erected a Temple to Fortune in the Forum Boarium, and another to Fortuna Virilis, on the banks of the Tiber”: and as the last named building is similar in form to that called the Temple of *Pudicitia Patricia*, perhaps they might both have been erected about the same time, and both consecrated to Fortune by Tullius. But, be

(*t*) Dionysius of Halicarnassus, when speaking of the *Cloacæ* made by Tarquinius Priscus, says; “The work is admirable; and in my opinion Rome has nothing more magnificent—nothing which better proves her grandeur, than the Aqueducts, Paved Roads, and Common Sewers.” And Pliny says, that the *Cloacæ*, or Common Sewers, were the most wonderful of the public works at Rome; being cut through hills, and under the very foundations of the City; and moreover so spacious that a car loaded with hay might pass through them. Common Sewers were invented by the Romans. The smaller *Cloacæ*, which all communicated with the *Cloaca-*

this as it may, the Edifice in question was originally an ancient Temple; because part of the Cella, built with large blocks of travertine, and eight Columns of the exterior Peristyle, still remain. Seven of these Columns may be discovered in the Walls of the Church; and one in the Sacristy. They are white marble fluted, and of the Composite Order, with Capitals so finely worked, that probably they were executed long after the construction of the Temple. Pope Adrian I rebuilt this Edifice, in the year 728; and from being overcharged with ornaments, it received the name of *S<sup>a</sup>. Maria in Cosmedin*<sup>¶</sup>. Its Portico contains an ugly ancient Mask, probably the Mouth of a Fountain; but (in consequence of an idea, once prevalent among the populace, that oracles issued from it) called *Bocca della verità*<sup>‡</sup>. The Church is paved with Porphyry and other precious marbles: the High-altar is made of red Egyptian granite, and appears to have been anciently a Sarcophagus. The Tribuna contains an Ancient Pontifical Chair; and the Columns which support the Nave are antique. Giovanni-Mario Crescimbeni, the first Custode of Arcadia, was buried in this Church; his Monument is near the great door.

*Tempio di Vesta*, now *Chiesa di S<sup>a</sup>. Maria del Sole*. When this Temple was erected is uncertain; but its elegant Greek architecture proves it of much later date than

*Maxima*, were continually cleansed by streams of water resembling rivers.

(*v*) It is sometimes practicable to enter the *Cloaca-Maxima* in a small boat.

(*u*) Virginia, though of noble birth, was excluded from this Temple, because she had married the Consul Volumnius, a Plebeian; and in consequence of that circumstance she erected, at her own home, in *Vico Longo*, the Temple of *Pudicitia Plebeia*.

(*w*) An expression which signifies, in Greek, Covered with ornaments.

(*x*) Some antiquaries suppose this Mask to represent Jupiter, into whose mouth persons, who were to make oath before a judge, put their hand.



any other relics of antiquity in the Forum Boarium. Domitian is said to have repaired this Edifice; which is ornamented with nineteen beautiful Corinthian Columns, fluted, and of Parian marble: they rest on a Circular Flight of Steps, and form a Circular Portico round a Cella likewise Circular; the Wall of which is composed of blocks of Parian marble: and so exquisitely are these materials joined, that they appear to be only one piece. The ancient Roof was Bronze; but that, together with the cornice and frieze, and one of the columns, (for originally there were twenty,) can no longer be found<sup>2</sup>.

*Tempio della Fortuna Virile*, now *Chiesa di Sa. Maria Egiziaca*. Servius Tullius, in gratitude for his extraordinary elevation from a slave to a monarch, erected this Edifice: and Dionysius of Halicarnassus relates, that the Temple of Fortuna Virilis was burnt, not long after the death of Tullius, and rebuilt in its original form; and that the Statue of the King, placed during his reign in this Temple, though made of wood gilt, remained uninjured amidst the flames. Dionysius also says, it was seen in the Temple, and highly venerated by the Romans, in his time. The body of the Temple is built with peperino<sup>a</sup>, (the stone of which nearly all the most ancient edifices of Rome were composed;) the Portico is built with travertino; and in order, perhaps, to conceal the injuries produced by the aforesaid conflagration, a coat of fine stucco embellishes the Exterior Walls and elegant fluted Ionic Columns; which last appear,

from their beautiful proportions, to have been added to the Building at a period when architecture had attained a high degree of perfection at Rome. The ornaments of the Entablature, though injured by time, are still visible.

Near the Palatine, or Senatorian Bridge, now called *Ponte-Rotto*, are remains of an Edifice denominated The House of Pilate, but really that of Nicholas Crescens, supposed to have been the Son of Pope John X<sup>b</sup>.

*Palazzo de' Cesari*. On the *Mons-Palatinus*, where Romulus founded Rome, Augustus began, Tiberius and Caligula continued, and Domitian finished, the splendid Palace of her Emperors; which, like a small city, covered the Hill. The shape of this Palace (nearly a parallelogram) may still be traced; and ruins of one half, called *Domus Augustana*, are discoverable in the *Vigna Palatina*<sup>c</sup>, and the Gardens belonging to the Convent of S. Bonaventura, and the English College; and ruins of the other half, called *Domus Tiberiana*, are equally discoverable in the *Orti Farnesiani*. The Front of the Palace and Principal Entrance seem to have been toward the *Via Sacra*: and to render the ascent to this Entrance easy, there were Steps, probably extending in a semi-circular form, before the Portico; and so made, that quadrupeds and carriages might mount them<sup>d</sup>. Between these two buildings were the Gardens of Adonis, terminated at the end, near the Circus Maximus, by a Theatre. On each side of the Gardens was a Hippodrome; and the Claudian Aqueduct (some

(y) The Temples of Vesta were always orbicular, perhaps in allusion to the sun.

(z) This, and another Temple of Vesta, are mentioned by Horace, as existing at Rome in his days.

(a) *Lapis Albanus*, a volcanic production, found near the Lake of Albano.

(b) This house became afterwards the property of the celebrated Nicolo di Rienzo,

Tribune of Rome in 1347, and was rebuilt by him.

(c) This Domain, formerly called the *Villa Spada*, now belongs to an English Gentleman, who has converted it into a delightful residence.

(d) These steps were such as the modern Romans call *Scala a cordonata*.

Arches of which may still be seen in the Gardens of S. Bonaventura) was brought over the Celian Hill, to supply the Palace with water. The Temple of Apollo, erected by Augustus after the Victory of Actium, stood on the Palatine Hill near the *Domus Augustana*, and is supposed to have been a Rotondo<sup>e</sup>, with an open circular Portico, placed in a Court, adorned with a Peristyle. Statues of the fifty Daughters of Danaus surrounded the Portico; and, opposite to them, were Equestrian Statues of their Husbands. Contiguous to this Temple stood the Greek and Latin Libraries of Augustus; and on the side of the Hill toward the Forum, under Caligula's Bridge, which joined the Palace to the Capitol, appears to have been the site of the Temple of Augustus, which was destroyed by fire. During the year 1820, accident discovered, in the Farnese Gardens, a magnificent Hall, two hundred palmi in length, and one hundred and thirty-two in breadth. Antiquaries suppose it to have been built by Domitian: it was richly ornamented with statues, columns of giallo antico, and other precious marbles; and behind it are Baths, still in tolerably good preservation<sup>f</sup>. But immense and superb as was the first-built Palace of the Cæsars, Nero, (whose extravagance, and whose passion for architecture had no limits,) thought it much too small for him: he, therefore, extended its edifices and gardens from the Palatine Hill to the Esquiline: and after the destruction of the whole fabric

by fire, in the year 64, he repaired the *Domus Augustana*; and added to it his celebrated *Domus aurea*, or Golden House, which is supposed to have extended from one extremity to the other of the Celian Hill. Suetonius says, "To give an idea of the extent and beauty of this edifice, it is sufficient to mention, that in its *Vestibulum*<sup>h</sup> was placed his colossal statue, one hundred and twenty feet in height. It had a triple portico, supported by a thousand columns; with a lake, like a little sea, surrounded by buildings which resembled cities. It contained fields, vineyards, pasture ground, and groves, in which were all descriptions of animals, both wild and tame. Its interior shone with gold, gems, and mother-of-pearl. In the vaulted roofs of the eating rooms were machines of ivory, which turned round, and, from pipes, scattered flowers and perfumes on the guests. The principal banquetting hall was a rotondo, so constructed that it turned round night and day, in imitation of the motion of the earth<sup>i</sup>. The baths were supplied from the sea, and the sulphureous waters of Albulæ<sup>k</sup>: and when Nero, after having dedicated this fairy palace, took up his abode there, his only observation was, Now I shall begin to live like a man<sup>l</sup>." Under the Campanile of the Church of S. John and S. Paul, and extending toward the Colosseo, are remains of a noble Portico, supposed to have belonged to the *Domus Aurea*; and foundations of other buildings, which probably belonged to it likewise, may be

(e) Perhaps in allusion to the sun.

(f) The Temple of the goddess Viriplaca likewise stood on the Palatine Hill. When a dispute arose between husband and wife, they repaired to this Temple; and after recapitulating their grievances to the goddess, were reconciled.

(g) Rome, when Nero acceded to the Empire, was extremely ill built; and it is supposed that his chief inducement for burning down the City was the pleasure he hoped to

experience from rebuilding it in a regular manner.

(h) The *Vestibulum* was the Court belonging to the Edifice.

(i) And probably to prevent the beams of the sun from entering it.

(k) These waters, which, according to Strabo, were several springs collected together, had the reputation, in ancient times, of possessing many medical virtues.

(l) See *Life of Nero*, c. 31.

traced the whole way from the Vigna Palatina to the Esquiline Hill.

In order to see every thing now remaining of the Palace of the Cæsars, the best mode is to drive nearly up to the Arch of Titus; then turning to the right, and a little way on, is a Gate, which opens into the Orti Farnesiani; where: not far distant from the entrance, are steps, which lead to three small, dilapidated Modern Edifices: one of these, surmounted by a Turret, contains Frescos in bad repair; and, further on, is the spot where the Arcadian Academy originally assembled<sup>m</sup>, amidst ever-green oaks, wood-laurels, and Fragments of the Entablature, Frieze, Cornice, and Capitals of Columns, which seem to have once belonged to the Temple of Apollo built by Augustus: for among the decorations of the Frieze and Cornice are Gryphons and Tridents interlaced with Dolphins, symbols of a naval triumph; and moreover Gryphons were consecrated to Apollo. These finely-executed Fragments are now overgrown by the acanthus; which flourishes here so luxuriantly, that one might fancy it planted on purpose to point out the source of Corinthian architectural ornaments. Here lies neglected, on the grass, the original Medallion of the arms of Arcadia, the Syrx of Pan encircled with pine<sup>n</sup> and laurel; which Medallion once adorned the place of meeting. This Garden likewise

contains two small subterranean apartments, commonly called *the Baths of Livia*; in which, by the aid of torches, remains may be discovered of beautiful arabesques, and a considerable quantity of gilding, bright as if just done. Here also are small *Bassi-rilievi* in stucco. Beyond the Baths of Livia is a dilapidated Villa of modern date, ornamented with frescos, probably by Raphael's scholars<sup>o</sup>: and, from a Terrace here, the view of Rome and its environs is magnificent. In that part of the Garden which fronts the Capitol are a considerable number of Subterranean Buildings, some of which resemble the *Sette Salle*, belonging to the Baths of Titus, and might probably, like them, have served as reservoirs for water. This Garden also contains ruins of the Theatre built by Caligula, and a spacious Hall, the Roof of which is well preserved.

On quitting the Orti Farnesiani, and continuing to ascend the Palatine Hill, we find, on the left, the Church of S. Bonaventura; and, on the right, a Gate-way, leading to the Vigna Palatina; where, on the Site of part of the *Domus Augustana*, stands a Modern Edifice, called *Villa-Palatina*<sup>p</sup>. The Portico of this Villa is ornamented with Frescos, all of which, except one representing Venus, and attributed to Raphael, are by Giulio Romano; who has painted on the Ceiling, two small Pictures, representing

(m) The Arcadian Academy, one of the most celebrated existing, and to which most of the Princes and Literati of Europe belong, was founded in the year 1690, and warmly patronised by Christina of Sweden, and the literary Characters of her time. Its members, at the commencement of the institution, met in the Farnese Garden; afterwards at the Bosco Parnasio on the Janiculum Hill; and latterly in an apartment belonging to the house of their Custode Generale: but Leo XII has now fitted up, for their use, the Protomoteca in the Capitol: thus assembling together the persons of most exalted birth, station, and talents, at the present day, with the Busts of those who shed the brightest lustre on times past.

(n) The round-topped Maritime Stone Pine,

the great embellisher of almost every landscape in Italy and Magna Græcia, being considered throughout these countries as "King of forests all," the Head of Silvanus, like the Arms of Arcadia, is represented as encircled with its leaves.

(o) Among the Frescos are two Medallions, representing the Story of Hercules and Cacus. The Cave of this famous Robber, according to the fable, stood between the Tiber and the Temple of Hercules; now, according to some opinions, the Church of S. Alexius, on the Aventine Hill.

(p) The Casino of the Villa not long since possessed by the Spada family, and already mentioned as belonging to an English Gentleman.

Hercules, some of the Muses, and other heathen divinities. The Garden of the Villa contains three ancient Subterranean Apartments, beautiful in point of architecture, and well preserved: they seem originally to have been ornamented with Arabesques, judging from the remains now distinguishable: and here, according to report, was found the superb Basin of red porphyry which adorns the Circular Hall in the Vatican Museum<sup>q</sup>. Beyond these subterranean apartments, and quite at the end of the Garden, is the spot where, according to some opinions, the signal for commencing the Games in the Circus Maximus was given. To the left of this spot is a Large Oblong Court, supposed to have been a Hippodrome; and on one side of it are ruins of a Building which appears to have been a Temple, or *Ædicula*, and remains of another Edifice, the Ceiling of which is decorated with Medallions in Stucco. Beyond the latter, and near the Circus Maximus, are magnificent Arches; which seem to have formed an Apartment shaped like the libraries of modern days, though more extensive, and by some persons supposed to be remains of the Libraries of Augustus.

On leaving the Vigna Palatina, it is customary to go back to the Arch of Titus, passing that of Constantine, and, when nearly parallel with the church of S. Gregorio sul Monte-Celio, turning to the right, toward the Forum Boarium; near which is a door leading, by a Narrow Flight of Steps, to what is now called *the Palazzo de' Cesari*. Here are considerable vestiges of stately Porticos, spacious Halls, and numberless Arches,

interspersed with ever-green oaks, laurels, flowering shrubs, aloes, and Indian figs; forming altogether a most picturesque and impressive scene. One part of these Ruins completely overlooks the Circus Maximus, which lies immediately below it: and here is a Terrace, probably the Site of the Banqueting Hall whence Caligula, on being roused from sleep by the clamours of the populace, who were impatient for the signal to commence the Games<sup>r</sup>, ordered the Gladiators to clear the Circus: in consequence of which rash and cruel order multitudes were killed. The ancient Pavement of the Terrace still remains entire; and from this spot the continuation of the Claudian Aqueduct, by the Emperors, may be seen to great advantage. Fragments of Ancient Paintings are discoverable throughout all the ruins of the Imperial Palace: and though Oblivion has now swept away a larger portion of this enormous pile than of any other gigantic edifice constructed by the ancient Romans, it was inhabited, during the seventh century, by the Emperor Heraclius, and tolerably well preserved for a hundred years after that period.

*Circus Maximus.* In the vale between the Palatine and Aventine Hills, Romulus instituted Games in honour of Neptunus-Equestris; supposed to have been called, by the Romans, *Consuales*, or *Consus*; and therefore (it is presumed) these Games were denominated *Consualia*; though how far Consus and Neptunus-Equestris were synonymous seems uncertain. Consus presided over councils; and his altars were placed in cells underground, to shew that councils ought to be secret and inviolable. During the

(q) If this porphyry Basin, which seems to have belonged to a fountain, was discovered here, these Subterranean Apartments may probably have been Baths: for a basin similar in shape, and belonging to a fountain, was

recently discovered in the Public Baths at Pompeii.

(r) The Emperor, or whoever presided at the Shows, gave the signal to begin by throwing up a napkin, called *Mappa Circensis*.

celebration of these Games, the Romans seized the Sabine Women: and some historians tell us that, in memory of this event, a Subterranean Altar was erected to Consus, on or near a spot subsequently called the Circus Maximus; and farther, that the Altar was disinterred previous to every festival held in his honour, that sacrifices might be offered to him; after which it was immediately reburied. According to Dionysius of Halicarnassus, Tarquinius Priscus was the first person who gave a decided shape to the Circus Maximus, by surrounding it with Covered Seats: for before his time the spectators stood on scaffolds held up by beams. Dionysius likewise says; "This circus has, at the two sides and one end, a Canal ten feet deep, and as many broad, encompassed with three stories of open Porticos; the lowest built of stone, the others of wood: and the two side Porticos being joined to that at the lower end, which is shaped like a half moon, the whole presents the appearance of an Amphitheatre; and is capable of containing an hundred and fifty thousand persons. At the opposite, or small end, are the *Carceres*, resembling arcades, whence the horses start; and these *Carceres* are so contrived that they all open at the same moment. The outside of the Circus is surrounded by a Portico." Tarquinius Superbus finished the covered seats

constructed by Tarquinius Priscus; and from time to time the whole Edifice was so much enlarged and embellished, that it at length became worthy of the grandeur of Rome. Julius Cæsar added to its size; and made the *Euripus*, or Canal, already mentioned; which he supplied with water from the rivulet Crabra, or Marana, running between the Aventine Hill and the Palatine: and, according to Pliny, the Circus, after Cæsar's augmentations, was three stadia long, one stadium broad, and capable of containing two hundred and sixty thousand spectators. The Emperor Claudius rebuilt the *Carceres* with marble; ornamented the *Meta* with gilding; and assigned places for the Senators; who, till then, appear to have mixed promiscuously with the People. Succeeding Princes repaired and enlarged this Circus; and, according to Victor, it held in the reign of Constantine three hundred and eighty thousand spectators. Its form was oblong, with one extremity semi-circular, the other somewhat curved. In the centre of the semi-circular Wall was the principal Entrance, fronting the *Carceres*; and nearly, though not quite in the middle of the *Arena* was a long narrow platform, supported by dwarf walls, and called the *Spina*; at each extremity of which stood a *Meta* or Goal. The *Spina* was considerably raised above the level of the *Arena*; and

(s) Dionysius of Halicarnassus calls the *Consualia* a festival in honour of Consus; which consisted of horse-races, with, and without, riders; libations poured on fire; and sacrifices offered on a subterranean altar near the Circus Maximus, in a place hollowed out expressly for the purpose. He adds; "Consus, according to some opinions, means Neptune; but according to others, though the horse-races were instituted in honour of Neptune, the subterranean altar was erected afterwards, to a god, or tutelary genius, who presided over secret designs, but whose name it was deemed irreverent to pronounce." Dionysius likewise mentions that, during the festival of the *Consualia*, the Romans crowned

their horses and mules with flowers, and never allowed them to work; a circumstance which seems to prove that this festival was instituted in honour of Neptunus-Equestris.

(t) Supposed to have contained shops.

(u) The *Spina* was rather nearer to the left side of the Circus than to the right; because, as the horses and chariots ran first down the right side, it was necessary, in the commencement of the course, to have a large space, that they might the more easily pass each other. But after they had passed the furthest *Meta* to return to the *Carceres*, many of the chariots were left so far behind that a less space to run in was sufficient.—See LAMBERT's *Antiquities of Rome*.



exhibited Altars, Statues, and Obelisks. Bands of music likewise occupied the *Spina* during the Games<sup>v</sup>. Augustus placed here the stately Obelisk which now adorns the Piazza del Popolo; and Constantius, the son of Constantine, likewise placed here that still more lofty monument of Egyptian art, the Obelisk which now stands in a mutilated state before the Church of S. Giovanni in Laterano. Although this Circus was originally made for horse and chariot races, it was likewise used as a theatre for foot races, wrestling, boxing, combats with wild-beasts, and other exercises calculated to make warriors of the Roman youth: and tradition reports that in this Circus Androcles, or Androdus, being exposed to fight with wild-beasts, was recognised by a lion from whose paw he had some time before extracted a thorn; and who, instead of tearing his antagonist to pieces, fawned upon him, and licked his hands. The shape of the Circus Maximus may still be traced, as may the *Aqua Crabra*: and the houses and other buildings at the foot of the Palatine Hill, on the side of the Forum Boarium, are all erected on ruins of the Corridors and Arches of the Circus, or the *Tabernæ*<sup>w</sup> with which the Circus formed a street.

*Chiesa di S. Gregorio sul Monte-Celio*, said to be built on the foundations of a Patrician house, and to retain its ancient shape<sup>x</sup>. This Church is finely situated; and in the adjoining Garden are three Chapels, built by S. Gregorio. The first, dedicated to his Mother, S<sup>a</sup>. Silvia, contains her Statue, by Niccolo Cordieri;

Frescos on the Ceiling, by Guido; and four Saints in *chiaro scuro*, by the same master. The second Chapel contains two celebrated Frescos; the one painted by Domenichino, the other by Guido, in order to prove which was the better artist. That by Domenichino represents the Flagellation of S. Andrew!! that by Guido represents the same Saint going to suffer Martyrdom!! The figures of S. Peter and S. Paul, near the Altar, are by Guido. The third Chapel contains a Statue of S. Gregorio, begun by Michael Angelo, and finished by Cordieri. This Garden commands a beautiful view of the Palace of the Cæsars<sup>y</sup>.

*Terme di Tito*. These Baths, which, not many years since, were completely choked up with rubbish and vegetable earth, apparently thrown in to destroy them, are now open to the light of day; and exhibit beautiful Frescos in as perfect preservation as they could have been when first produced by the artist's pencil near two thousand years ago. The Romans learnt the use of baths from the Greeks; and though, at first, employed merely for the purposes of health, they, in time, became an object of luxury and magnificence. The Baths of Titus were smaller than those of Dioclesian and Caracalla; but superior in point of architecture, and more elegantly ornamented: the lower part of the Edifice served for bathing; the upper part for academies and gymnastic exercises. Communicating with the Baths are ruins called the Palace of Titus; where the Group of Laocoon and his

(v) Dionysius of Halicarnassus mentions this circumstance; and also says, that in chariot races, sometimes one horse only was put to each car, sometimes two, sometimes four, and occasionally three; according to the practice of ancient warriors of Greece.

(w) The *Tabernæ* consisted chiefly of tradesmen's shops.

(x) The road to the Celian Hill, from the side opposite to the Palatine, is supposed to be the ancient *Clivus Scauri*.

(y) By entering the quadrangle, and ringing a bell on the right, admittance may always be obtained to the Church and Chapels of S. Gregorio; they are, during winter, damp and cold.



Children was found : and, not far hence, the Belvedere-Meleager, or, according to Visconti, Mercury, was found likewise. Near this spot were the Gardens of Mæcenas ; in a building belonging to which Nero stood to see Rome in flames : and near this spot were the houses of Horace and Virgil. The Baths of Titus are damp.

To the east of the Palace and Baths of Titus, and enclosed within a Garden are nine immense Reservoirs, called *Sette Salle*, which evidently belonged to the Baths, and are tolerably well preserved. They probably derive their appellation from the ancient name of the spot where they are situated, which was *Septisolum*.

*Chiesa di S. Martino in Monte.* This beautiful Church, not far distant from the *Sette Salle*, is erected upon that part of the Baths of Titus which was added by Domitian and Trajan : such, at least, seems to be the opinion of antiquaries ; because the brickwork in these Baths is very inferior to that in the Baths built by Titus.

The modern Edifice is adorned with twenty-four magnificent Columns, brought from Adrian's Villa at Tivoli. The Vase for holy water is ancient. The High-altar is peculiarly rich in precious marbles ; the Paintings, which adorn its vicinity, were done by Antonio Cavalluccio, who lies buried here. The side aisles are embellished with Landscapes, by Gasparo Poussin ; the Figures in which are by Niccolo Poussin ; and the upper Landscapes are remarkably well preserved. The Chapel of the Madonna, at the end of the left side aisle, is ornamented with Paintings by Cavalluccio, and very fine marbles. The Steps leading down to the Burial-place under the High-altar, and the Burial-place itself, were designed by Pietro di Cortona : and here are

other Stairs, leading to the ancient subterranean Church, which is a part of the Baths, called those of Titus, and famous for being the spot where Pope S. Silvestro held a council, assisted by Constantine and his Mother. The Mosaic Pavement, and matted Roof of the Baths (on which perhaps were paintings,) still remain perfect, as do the Walls : and here no very damp air is encountered ; therefore Invalids may go down with safety.

*Chiesa di S. Pietro in Vincoli.* This fine Church, which owes its present form to Antonio Sangallo, has a double cupola, like S. Peter's. The three aisles are divided by twenty magnificent Roman-Doric Columns of Grecian marble, taken from Dioclesian's Baths : the circular Wall behind the High-altar made a part of Titus's Baths, whence the Pavement of the Sacristy likewise was taken. Here is a Picture of S<sup>a</sup>. Margherita, by Guercino. Here also is the Monument of Julius II, designed by Michael Angelo, who died soon after he had finished the much-admired Figure of Moses ; in consequence of which the other Figures were done by Montelupo. The Monuments of Cardinals Margotti and Agucci were executed after the designs of Domenichino ; and at the end of the Tribuna is an Ancient Pontifical Chair in high preservation. The Sacristy contains a Picture, by Domenichino, of S. Peter delivered from Prison.

*Chiesa di S<sup>a</sup>. Maria della Navicella*, so called from the model of an Ancient Galley, said to have been a votive offering, and placed before it by Leo X. This Church, designed by Raphael, and supposed to stand on the site of the ancient *Castra Peregrina*, or Barracks for auxiliary soldiers, is embellished with fine Columns of Porphyry and Granite, and a Frieze beautifully painted in *chiaro scuro*,

by Giulio Romano and Pierino del Vaga. The Presbytery, likewise, was painted by the same artists; as were two Altar-pieces of the Chapels, one representing part of the Transfiguration, the other the Baptism of our Saviour.

Near this spot is the Arch of the Consul Dolabella, over which Nero erected an Aqueduct, to supply his Golden House with water.

*Chiesa di S. Stefano Rotondo*, formerly the Temple of Claudius<sup>2</sup>. This beautiful and interesting Edifice was built by Agrippina, in honour of her husband Claudius; destroyed by Nero, and rebuilt by Vespasian; which accounts for the Columns not being uniform. It seems to have had two entrances. The interior part still retains the precise form, together with all the majesty of an ancient Temple; and is embellished with a double row of Columns, fifty-eight in number, and chiefly granite. It has a modern roof, was converted into a Christian Church by Pope S. Simplicius, and is, during winter, damp and cold<sup>3</sup>.

*Obelisk of the Piazza del Popolo*. This Obelisk, which is charged with Hieroglyphics, and generally supposed to have been made at Heliopolis 522 years before the Christian era, was brought to Rome by Augustus; found in the Circus Maximus; and placed in its present situation by Sixtus V. Its height, from the ground to the top of the Cross, is one hundred and twelve English feet: and, according to some opinions, it was executed by order of Psammetichus, an Egyptian monarch, who died 617 years before the Christian era. Its height, exclusive of the Pedestal, is, according to Vasi,

seventy-four Paris feet; and the Pedestal he computes to be twenty-five.

To record the exploits of heroes, and to adorn their temples and their tombs, seems to have been the origin of Egyptian obelisks: and most of those which now ornament Rome are engraved with hieroglyphics; which, could we understand them well, might throw important light on the history of past ages.

*Statues, and Obelisk, in the Piazza di Monte-Cavallo*; so called, from the admirable sculpture with which it is embellished: namely, two Colossal Figures, supposed to represent Castor and Pollux, each holding a Horse. These Twin-gods, the works of Phidias and Praxiteles, are esteemed the finest things of their description at Rome; especially that done by Phidias. They once adorned Athens; and are generally supposed to have been brought to Rome, from Alexandria, by Constantine, in whose Baths they were found; though some authors tell us they were sent to Nero, as a present, from Tiridates, king of Armenia. The Horses are ill executed, and chiefly modern. The Obelisk, which stands between the Statues, was erected by Pius VI: it is composed of red granite; measures forty-five Paris feet, without the pedestal; and originally adorned the Mausoleum of Augustus<sup>4</sup>.

*Chiesa di S. Bernardo*. This Edifice, the ancient form and roof of which are quite perfect, merits notice, as belonging to Dioclesian's Baths. Some persons suppose it to have been a *Caldarium balneum*, or hot bath; but the more general opinion is, that this Rotondo, and the one opposite to it,

(2) Persons who question whether this was, or was not, the Temple of Claudius, should consult FRONTINUS, *De Aquæductibus*, art. 76, p. 145, ed. Poleni, 1722. 4to.

(3) The churches of La Navicella, and S. Stefano Rotondo, are generally shut: but the Sacristan of the former lives in the vicinity;

and the Sacristan of the latter may be found daily, at the new Academy of S. Luke.

(4) The circular Basin belonging to the Fountain of Monte-Cavallo is said to be the largest piece of granite, of this description, in Rome.

now serving as a public granary, near the Villa-Negrone, were Temples dedicated to Apollo and Æsculapius. The convent and garden of the monks of S. Bernardo, the church, convent, and garden of the Carthusians, the public granaries, together with a large space, called Piazza di Termini, a corruption of the word *Thermæ*, all likewise belonging to Dioclesian's Baths; which Building seems to have been of the Corinthian Order, and nearly of a square form, enclosing Halls, where youths were instructed, and where men of learning assembled to read their compositions; an Open Theatre, where Shows were exhibited in fine weather<sup>c</sup>; the *Natatio*; the *Sphaeristerium*; the *Xystum*; the *Apodyterium*; the *Hypocaustum*; and the different Baths, namely, the *Frigidarium*, *Tepidarium*, *Caldarium*, and *Laconicum*. Three sides of the *Natatio*, where persons swam in the open air, were bounded by Porticos, (it occupied what is now the Cloister of the Carthusians;) on each side of these Porticos were *Basilicæ* and *Diætæ*, where public assemblies were held, and sumptuous entertainments given: adjoining to these apartments was an Oblong Court, probably the place for playing at ball<sup>d</sup>; and, immediately behind the *Natatio*, was the *Xystum*<sup>e</sup>, where the Gladiators and Wrestlers exhibited in bad weather: this is now the Church of S<sup>a</sup>. Maria degli Angeli. The Baths, properly so named, extended in a straight line

opposite to the *Theatridium* and *Bibliothecæ*; the *Apodyterium*, or Great Hall, where the bathers undressed and dressed themselves, was in the centre of the Baths, which seem to have consisted of eight apartments; four being on one side of the *Apodyterium*, and four on the other: the first, in each row, was the *Frigidarium*, or Cold Bath; the second the *Tepidarium*, or Tepid Bath; the third the *Caldarium*, or Hot Bath; and the fourth the *Laconicum*, or Vapour Bath. The Baths communicated with each other; and under the *Apodyterium* were flues, to keep it in a proper degree of heat. In the centre of the Baths likewise was the *Hypocaustum*, or Great Stove; whence hot water was conveyed, in pipes, and hot air, in flues, to the different chambers: and this part of the Building, which is still preserved, serves as an *Atrium* to the Carthusian Church. The *Conisterium*, containing sand with which the Wrestlers were rubbed, after being anointed with oil, and the *Elæothesium*, a shop furnished with oils, ointments, and perfumes, for the use of the Bathers, were probably near the *Hypocaustum*: and at each extremity of the *Xystum* was a *Cavædium*, or Open Court, surrounded with Porticos. In the Villa-Negrone are remains of the Great Reservoir for water: and encompassing the exterior of the Baths were walks shaded with plane-trees<sup>f</sup>.

*Chiesa di S<sup>a</sup>. Maria degli Angeli.* Pius IV dedicated Diocle-

(c) Considerable remains of this *Theatridium* may be seen in a Garden formerly belonging to the Convent of S. Bernardo; but now left to a Calico-printer; whose door of entrance is opposite to the Church of S<sup>a</sup>. Maria degli Angeli. Between this Theatre and the Temples were buildings which might, perhaps, have contained the Ulpian Library, removed hither from Trajan's Forum.

(d) The ancient Romans played with several kinds of balls; namely, the *Harpastum*, or football, which, being placed between two companies of young men, they strove who should drive it through the others' goal: the *Pila*, so

called from being stuffed with hair: the *Follis*, so called from being made of a bladder; and with this, old men and children played: the *Paganica*, a ball stuffed with feathers; which derived its name from villages, where it was chiefly seen: and the *Trigonalis*, an appellation common to the *Pila* and *Follis*, and allusive to the form of the tennis-courts where these balls were used.

(e) The *Xystum* is supposed to have served occasionally as a *Pinacotheca*.

(f) The expense of bathing in a public bath at Rome was equivalent to about one half-penny for an adult; but, for a child, no-

sian's Baths to sacred uses; because the Christians who built them suffered martyrdom: and Michael Angelo, who was employed to erect the Church, finding, among the ruins of these Baths, an immense apartment, supported by stupendous Columns of oriental granite, (the *Xystum* already mentioned,) formed it into the present Church of S<sup>a</sup>. Maria degli Angeli. The entrance to this majestic Edifice, which may vie with S. Peter's in beauty, was a *Caldarium* belonging to the Baths, and contains the Monuments of Carlo Maratta and Salvator Rosa. The Church itself is in the shape of a Greek cross; its length being, from the Entrance to the High-altar, three hundred and thirty-six Paris feet; its transversal Nave (supposed to have been the *Xystum*) three hundred and eighty feet long, by seventy-four wide, and eighty-four high; and its ancient Columns, already mentioned, each formed out of a single block of Granite, sixteen feet in circumference, and Capitals and Bases inclusive, forty-three feet high. The Pavement is beautiful, and contains a celebrated Meridian by Monsignore Bianchini. Near the High-altar is a Picture, by Carlo Maratta, of the Baptism of our Saviour, much injured by time; and another of the Martyrdom of S. Sebastian, by Domenichino, in good preservation!! This Church also contains a fine Picture of the fall of Simon Magus, by Pompeo Battoni; and another of S. Peter raising Tabitha, by Placido Costanza.

*The Pope's Oil-Cellar*, near S<sup>a</sup>. Maria degli Angeli, merits notice, as it is a well preserved part of Dioclesian's Baths.

thing. The rich had their persons rubbed with oils and ointments of great value. Hot baths were only used at a stated hour of the evening. Each man stopped at the bath which he judged proper for himself: and if he made use of the *Laconicum*, he returned through the different hot baths; and was thus cooled

*Giardino di Sallusto*. Beyond the Church of S<sup>a</sup>. Maria Vittoria, on the way to the Porta-Pia, the second Garden-door to the left, (which is seldom locked,) leads to the once magnificent Town-house, Circus, and Villa *Suburbana*<sup>a</sup> of the Roman Historian, Sallust: the two former having been constructed on the Quirinal Hill, the last having occupied the space between the Porta-Salara and the Porta-Pinciana<sup>b</sup>; which space, now occupied by the Lodovisi, and other villas, was not enclosed within the walls of Rome till Aurelian extended its boundaries. Antiquaries suppose these two Domains of Sallust were in course of time united; and both, during the reign of Honorius, A.D. 409, fell a prey to Alaric; who (entering Rome by the Porta-Salara) laid waste the Gardens, and fired all the Buildings they contained. About the twentieth year of the Christian era, and after the death of Sallust, his Villa *Suburbana* became the property of the Roman Emperors; and Aurelian enriched it with a Hippodrome, vestiges of which may be traced at the Villa-Cesi. The Terrace of the Casino-Barberini (nearly opposite to the Garden-door) commands a magnificent view; and from this spot *part of Servius Tullius's Wall* may be distinctly seen: it is built with peperino, and supports an *Agger*, or broad Platform of earth, on the opposite side of which there evidently was a deep trench: and this Wall extends from the foot of the Casino to the end of the enclosure near the Church of S<sup>a</sup>. Maria Vittoria. The Terrace probably was the site of the Mansion in which Sallust resided: and beyond

gradually, before he reached the *Apodyterium*.

(g) The villas immediately without, and near to the city-walls, were called *Suburbana*, in opposition to those at a distance.

(h) See LUNISSEN's *Antiquities of Rome*.

this spot, toward the Porta-Pia, is a green uncultivated Hillock, near the site of the ancient Porta-Collina, and supposed to be the *Campus Sceleratus*, where Vestals who broke their vows were entombed alive. The Hillock is within the ancient *Agger*, or boundary of the City; and possibly the Vault in which the polluted Vestals were entombed may still exist<sup>1</sup>. To the left of the Hillock, on the descent toward the Circus of Sallust, is a *Mass of Ruins*, probably belonging to his Mansion, which seems to have extended from the Casino-Barberini to this spot. Below these Ruins is a Path on the left, which leads to a *Temple*, supposed to have been dedicated to *Venus-Erycina*<sup>2</sup>. The Walls and Roof are perfect; the Vestibule has two Niches for statues; the Temple, its Cella excepted, is circular, with six Niches for statues. The entrance to the Cella has two large Niches for statues, and what appear to have been two small Niches: the Cella contains one large Niche for the statue of the goddess; and the Door through which the Priests seem to have entered this Cella communicates with dark Vaulted Passages, probably built for their use. Beyond the Temple, and leading toward the Casino-

Barberini, is a Path which presents a good view of the *Circus*: its form may be clearly traced; and part of its *Spina*, once adorned with the Obelisk now erected before the Church of Trinità de' Monti, is still discoverable<sup>1</sup>. A Path on the left leads round the base of the Casino to a Small Door, the entrance to *Sallust's Reservoir of Water*, with which his grounds were irrigated; and hence a Path to the right leads up to the Terrace.

Another part of Sallust's Domain (which is entered at a Gate numbered "2," in the Vicolo delle Fiamme,) contains, on the right of the gate, a small Dwelling, under which *two ancient Mosaic Pavements* are discoverable, together with what appear to have been *Hot Baths*, and a *Furnace* for heating water; and to the left of this Dwelling is a long range<sup>m</sup> of vaulted Apartments, resembling Baths and Reservoirs.

Some of the finest sculpture extant was found in the Gardens of Sallust.

*Obelisk of S. Maria Maggiore.* This Obelisk is of red Egyptian Granite; and forty-three feet in height, without the Pedestal: it was brought to Rome by the Emperor Claudius; and served as one

(i) Dionysius of Halicarnassus gives the following account of the Vestal Virgins. "They were at first only four in number; afterwards six. They live in the Temple of their Goddess; where every person of both sexes may enter during the day; but no person of the male sex during the night. The Vestals are ten years learning to execute their sacred functions, ten years acting as Priestesses, and ten years more teaching the young Vestals; after which period (thirty years in all) they are at liberty to resign their crowns and marry; very few, however, do this. A Vestal who breaks her vows is stripped of her crown, fillets, and other holy ornaments, scourged, and then placed on a small couch, and followed by her relatives to the Porta-Collina; where, on arriving, she is clad in a funeral garb and entombed alive, in a subterranean chamber, close to the City-wall, but within it."

(k) After the loss of the battle of Thrasy-menus; the Romans vowed a Temple to Venus-Erycina, and built it on the outside of the

Porta-Collina. It had probably been destroyed by some accident; for twenty-one years afterwards it was, according to Livy, restored on or near the same spot. The Temple in question answers to the place where the Temple of Venus-Erycina seems to have stood: and that there was a Temple of Venus in the Domain of Sallust appears certain, from inscriptions published by Gruter.—See LUMISDEN.

(l) Sallust could not have placed this Obelisk on the *Spina* of his Circus: because he died six years before Egypt was conquered by Augustus; and consequently before any obelisk was brought to Rome. It might have been erected by Claudius, or Aurelian.—See LUMISDEN.

(m) Persons who wish to visit these Ruins immediately after having seen that part of Sallust's grounds which contains his Circus, should, on returning through the Garden-gate near the Church of S<sup>a</sup>. Maria Vittoria, pass that Church, and then go down the street on the right to the Vicolo delle Fiamme.



of the ornaments to the Mausoleum of Augustus; whence it was taken, by Sixtus V, and placed in its present situation.

*Column in the Piazza di S<sup>a</sup>. Maria Maggiore.* This Corinthian fluted Column, of Parian marble, was (as already mentioned) taken from the Temple of Peace.

*Basilica di S<sup>a</sup>. Maria Maggiore<sup>n</sup>.* This Church, which stands on the summit of the Esquiline Hill, was erected upon the foundations of an ancient temple of Juno-Lucina, about the year 352; and afterwards enlarged by Sixtus III. It was likewise repaired by Benedict XIV; who found, about eight palms below the pavement of the Church, a black and white Mosaic Marble Pavement, of that kind invented by Alexander Severus<sup>o</sup>. The Nave is supported by antique Ionic Columns, thirty-six of which are white marble, and four granite. The Baldacchino is supported by antique Columns of Porphyry. The arch which separates the Choir from the Nave is decorated with Mosaics of the fifth century. The Chapel of Sixtus V, built after the designs of Fontana, is encrusted with fine marbles, and adorned with Corinthian Pilasters, *Bassirilievi*, and Paintings. On the right stand the Tomb and Statue of Sixtus V: in the middle is the Altar of the Holy Sacrament, enriched with a magnificent Tabernacle, supported by four Angels of bronze gilt; and on the left, the Tomb of Pius V. Among the Paintings those most admired are, the Annunciation, by Pompeo Battoni, and the Holy Family, by Agostino Masucci. The Borghese-Chapel, built by Paul V, is pe-

culiarly rich in marbles, paintings, and sculpture. On the right stands the Tomb of the Pontiff, surmounted by his Statue: here, likewise, are Statues of S. Basil and David, by Niccolo Cordieri; and the Tomb and Statue of Clement VIII; with Statues of Aaron and S. Bernardo, by Cordieri of Lorrain. The Paintings between the windows, and on the arches above the tombs, are by Guido!! The Altar of the Madonna is magnificently decorated with oriental jasper, agate, and lapis lazuli; and on its Entablature is a fine *Basso-rilievo*. The Frescos above, and round the Altar, and in the vault and angles of the Cupola, are by the Cav. d'Arpino. The Sforza-Chapel was designed by Michael Angelo. This Basilica is so loaded with gilding and other ornaments, that it resembles a place of public diversion more than a Christian temple.

*Obelisk of S. Giovanni in Laterano.* This obelisk, covered with Hieroglyphics, is the largest at Rome; and supposed to have been even more lofty once, than it is at present. It was originally placed in the Temple of the Sun, at Thebes, by Ramises, King of Egypt, transported to Rome by the Son of Constantine, and erected, in its present situation, by Sixtus V: its height, without base or pedestal, is one hundred and fifteen English feet, and its diameter nine<sup>p</sup>.

*Battisterio di Costantino.* This Edifice was built by Constantine, and repaired by Gregory XIII, and Urban VIII: its form is octagon; and three steps lead down to the Font, which appears to have been an ancient Sarcophagus. The

(<sup>n</sup>) Several of these ancient Courts of Justice, called *Basilicæ*, were converted into churches, and still retain their original appellation; probably because ancient churches were sometimes provided with tribunals.

*Basilicæ* are usually open from sunrise till sunset.

(<sup>o</sup>) The Mosaic Pavements of the middle ages were called *Opus Alexandrinum*, from

the inventor. Mosaics, however, seem to have been originally invented by the Persians; for they were used in Persia during the reign of Artaxerxes; thence carried into Assyria, thence to Greece, and, some ages after, to Rome.

(<sup>p</sup>) According to Vasi, its height is only ninety-nine Paris feet, without base or pedestal.



Dome is supported by fine Porphyry Columns, with an antique Entablature; and contains Paintings representing the Life of S. John Baptist, by Andrea Sacchi. Other Paintings, on the Walls, represent the Vision of Constantine; his battle with Maxentius; and the Destruction of the Idols; which last is by Carlo Maratta. In one of the Chapels are two curious fluted Pillars of Verde antique; in the other, two columns of Oriental Alabaster; and the original entrance to this Baptistery is adorned with two noble Pillars of Porphyry and an antique entablature.

*Basilica di S. Giovanni in Laterano*<sup>q</sup>. This stately Edifice was erected by Constantine; and called the Mother Church of Rome; though the Church of S. Martin and S. Luke is really so. Under the great Portico is a semi-colossal Statue of Constantine, found in his Baths; the Front of the Building, toward the Naples-gate, is beautiful; and the Bronze-door, ornamented with *Bassi-relievi*, was (according to general belief) taken from the Temple of Saturn. The interior of the Church is divided, by four rows of pilasters, into one large and four small aisles; and the centre aisle, or nave, is adorned with Statues of the Apostles; among which are Saints Thomas and Bartholomew, by Le Gros; and S. Andrew, S. James minor, and S. John, by Rusconi. The Pavement is Mosaic. The Altar of the Holy Sacrament is adorned with four magnificent fluted Columns of bronze gilt, supposed to have been taken from the Temple of Jupiter Capitolinus; and, above these columns, is a Fresco, by the Cav. d'Arpino, representing the Ascen-

sion of our Saviour into Heaven! The Tabernacle, formed of precious marbles, is placed between two Angels of bronze gilt, and four Columns of verde antique. At the top of the centre aisle, near the high-altar, are two superb Columns of red granite; and, near the door leading to the Baptistery, two fluted Columns of Giallo Antico, considered as the finest specimens extant of that marble. In this Church are the Tombs of the Cav. d'Arpino, Andrea Sacchi, and Boniface VIII; the last of which is ornamented with a Fresco, supposed to have been done by Giotto, and representing Boniface, between two Cardinals, publishing the first Jubilee of the Holy Year, in 1300. The Corsini-Chapel (to the left of the great door) is particularly elegant; and was erected by Clement XII, in honour of his ancestor S. Andrea Corsini. Over the Altar, between two verde antique Columns, is a Portrait, in Mosaic, beautifully copied from a Painting by Guido, of S. Andrea Corsini. On one side of the Chapel is the Monument of Clement XII; said to have been once the Tomb of Agrippa: it was taken from the Pantheon; and is, in point of shape, the most beautiful Sarcophagus extant. On the opposite side, stands the Tomb of Cardinal Neri Corsini. In this Chapel, likewise, are four Statues, representing the four Cardinal Virtues; one of which, Fortitude, is by Rusconi, and much admired; as are the four *Bassi-relievi* in the upper part of the Chapel. The Pavement is beautiful; and the Subterranean Part of this Building merits notice; as it is simple and appropriate, and contains a fine *Pietà*. In the Sacristy of S. Giovanni in Laterano is an Annun-

(q) The name of *Laterano* is supposed to be derived from Plautius Lateranus, Consul elect, who engaged with Seneca and others in the great conspiracy against Nero, and thereby lost his life: hence his palace, having

been confiscated, probably remained in possession of the Emperors till Constantine gave it to the Church, and built the Basilica of S. Giovanni, properly the Pope's Cathedral.

ciation, designed, if not executed, by Michael Angelo.

*Scala Santa.* This Edifice is celebrated for containing twenty-eight steps of white marble, reputed to have belonged to the Palace of Pilate: they were covered with planks of wood, by order of Clement XII, to prevent their being worn out by the multitudes of persons who ascend them on their knees.

Not far hence is an Arch, or Tribune, adorned with Mosaics, originally placed in the Triclinium, or eating room of the palace of S. Leo, to perpetuate the event of his having crowned Charlemagne Emperor of the west.

*Anfiteatro Castrense.* This Building now makes part of Aurelian's Wall repaired by Honorius; though it formerly stood on the outside of the City: it was called *Amphitheatrum Castrense*, because appropriated to military games, and combats between soldiers and wild-beasts. The interior of the Building may be seen in a Garden on the right of the Church of S<sup>a</sup>. Croce in Gerusalemme; nothing, however, remains, except a few Arches. The exterior part, which was ornamented with two rows of columns, should be viewed from the outside of the Naples-gate.

*Basilica di Santa Croce in Gerusalemme.* This Church, one of the seven *Basilicæ* of Rome, was erected by Constantine near an ancient *Sessorium*; which seems to have been converted into the entrance of the Church; and makes a magnificent Vestibule. The approach from S. Giovanni in Laterano to S<sup>a</sup>. Croce in Gerusalemme, is particularly handsome; and displays fine remains of the ancient Walls of Rome: the Church derives its name from

part of the Cross which S. Helena brought from Jerusalem, and deposited here. On each side of the great door is a Vase for holy water, very similar to those in the Cathedral at Siena; and, like them, containing Marble Fishes beautifully executed. The Nave is supported by eight fine Columns of Egyptian granite; and its Ceiling adorned with a Fresco by Conrad Giaquinto; who likewise painted that part of the Ceiling of the Tribuna which is over the High-altar: the other part was done by Pinturicchio, and represents the finding of the Cross. The High-altar is adorned with four rare Columns of breccia corallina, and an ancient Sarcophagus of basalt. The Pavement of the Church is antique. This Edifice contains the Subterranean Chapel of S. Helena, decorated with curious ancient Mosaics, and an Inscription in her honour.

On the right, coming out of the Church, (in a Garden,) are considerable remains of a Building, called *the Temple of Venus and Cupid*; but, more probably, one of the Halls, or Temples, which adorned the Baths of S. Helena. This Garden likewise exhibits magnificent remains of the *Claudian Aqueduct*; and, not far hence, was an *Altar* consecrated to *Evil Fortune*.

*Chiesa di S<sup>a</sup>. Bibiana.* Here are eight antique Columns; and a fine antique Sarcophagus of oriental alabaster, with a leopard's head in the centre: and here, likewise, is a celebrated Statue of S<sup>a</sup>. Bibiana, by Bernini.

*Tempio di Minerva - Medica.* This picturesque ruin stands on the Esquiline Hill, in a Garden, the door of which is generally open. The Edifice is round without, but decagon within; and

(r) It is difficult to gain admission to this Church, unless it be very early in the morning.

seems to have had ten windows and nine niches for statues. Here was found a celebrated Statue of Minerva with the Serpent at her feet, which Statue now enriches the Vatican Museum; but whether this Edifice was, or was not, a Temple dedicated to Minerva-Medica, seems uncertain; though Rufus, and Victor, place her Temple on the Esquiline Hill. Judging, however, by the Statues of Æsculapius, Pomona, Adonis, Venus, Hercules, Antinous, and the Faun, found here, this Building must have been decorated with peculiar magnificence.

Between the Temple and the Porta Maggiore, in the same Garden, is a *Columbarium* constructed by Lucius Aruntius, (who was Consul under Augustus,) as a receptacle for the ashes of himself, his relatives, and freedmen. It consists of two small Subterranean Chambers; in one of which are Niches, (shaped like pigeon-holes,) for cinerary urns; and on the Roof of the other are remains of Stucco Ornaments, and Paintings. Contiguous to this, is a *Columbarium*, which consists of one Subterranean Chamber only; supposed to have been a public receptacle for the ashes of the Plebeian Dead; which were consigned to common earthenware urns, simply inscribed with a name, and an exclamation of sorrow.

*Arco di Gallieno*, commonly called *Arco di S. Vito*. According to the Inscription on this Arch, it was erected in honour of the Emperor whose name it bears. It is Doric; and proves the decline of architecture in the days of Gallienus.

Remains of *five Aqueducts* are discoverable in this quarter of the City; namely, the *Marcian*, *Tepulan*, *Julian*, *Claudian*, and the *Anio-novus*; and near the Church of S. Eusebio is a considerable

ruin of a *Castellum* of one of these Aqueducts.

*Chiesa di S. Prassede*. The High-altar of this ancient Edifice is adorned with a handsome Baldacchino, supported by four fine Columns of Porphyry; the Tribuna contains ancient Mosaics; and leading to it are magnificent Steps of Rosso Antico, composed of the largest blocks extant of that rare marble, the Fauns of the Capitol and Vatican excepted. In this Church is a Column, supposed to be that our Saviour was fastened to, when scourged. In the Sacristy is a Painting of the Flagellation, by Giulio Romano; and in one of the Chapels are three Paintings relative to the Life of S. Carlo Borromeo, by an English painter, named Sterne: they are well executed, and dated 1741. This Church leads to the Catacombs.

*Campidoglio*. The Hill, originally called *Mons-Saturnius*, and afterwards *Tarpeius*, from Tarpeia, who admitted the Sabines into the fortress erected there, was, according to tradition, likewise denominated *Capitolium*, because when Tarquin the elder ordered the foundations of a temple of Jupiter to be laid on this spot, the workmen, while digging, found a human skull: in consequence of which, the augurs predicted that Rome would become mistress of the world. But although the whole Hill was called *Capitolinus*, Livy distinguishes the *Arx*, or Citadel, from the *Capitolium*. The former stood on the eminence toward the Tiber; the latter on the eminence toward the Quirinal; and between these was Romulus's Common Asylum for criminals of various denominations.

When we recollect the number of splendid edifices which adorned the ancient Capitol, we are led to think its extent must have been immense: but when we view the

spot, and see how circumscribed it is, we can only account for the number of its temples by concluding that here, as in various parts of the City, one was frequently destroyed to make room for another. Scipio Nasica surrounded the Square of the ancient Capitol with Porticos; and in its centre stood the Triumphal Arch of Nero. The most ancient Temple was that of Jupiter Feretrius<sup>s</sup>, built by Romulus; and its interior dimensions are reported to have been only ten Paris feet in length, and five in breadth. Dionysius of Halicarnassus says, "Romulus, after his first triumph, erected a Temple on the summit of the Capitoline Hill, in honour of Jupiter Feretrius; and, judging by the present remains, this building was diminutive; the greatest extent of its walls being less than fifteen feet." The temple of Jupiter Capitolinus, finished by Tarquinius Superbus, and afterwards consecrated by the Consul Horatius Pulvillus, was much larger; and when consumed by lightning, which happened more than once, seems to have encreased in magnitude every time it rose from its ashes. The last person who rebuilt this Temple was Domitian, and he is said to have expended twelve thousand talents merely in gilding it. Here were deposited the spoils of conquered nations, as offerings to the gods from the

(s) The word *Feretrius*, is supposed, by Dionysius of Halicarnassus, to signify, *above all*.

(t) Dionysius of Halicarnassus, when mentioning this Temple, says; "It was erected to Jupiter, Juno, and Minerva, on a rugged part of the Capitoline Hill, made capable to sustain its foundations by means of high walls, and an extensive terrace." He likewise speaks of its size as immense; and so does Livy. The Edifice consisted of three Temples; that in the centre being dedicated to Jupiter, that on the right to Minerva, and that on the left to Juno. Statues of these divinities, represented as sitting on chairs, were placed in their respective Temples, and originally made of potters' clay; but Trajan exchanged them for statues of gold: and here likewise, in the days of the Emperors, was a Golden Statue

Senate, Consuls, and Emperors of Rome. It appears that several steps led up to this Edifice; which Nardini places on the eminence where now stands the Church of the Ara Coeli; and the temple of Jupiter Feretrius he supposes to have stood behind the Palazzo de' Conservatori. Donatus, however, precisely reverses the manner of placing them: his opinion is confirmed by Fabretti; who thinks he discovered the foundations of the Temple of Jupiter Capitolinus when the Cafferelli family levelled the ground between their Palazzo and that of the Conservatori: and, judging from the report of Dionysius of Halicarnassus, we have reason to conclude that the Temple of Jupiter Feretrius certainly was raised by Romulus on that eminence where Donatus places it. Moreover, the Temple of Jupiter Capitolinus is said to have been well preserved during the reign of Honorius; and not entirely destroyed till the eleventh century; therefore we may suppose its massive foundations to have been so far perfect when the Cafferelli family levelled the ground, that Fabretti, knowing from ancient historians the dimensions of the Temple in question, and the manner in which its foundations were laid, was likely to form an accurate judgement as to whether he had or had not discovered them<sup>t</sup>. Some antiquaries, however, main-

of Victory, which is said to have weighed three hundred and twenty-eight pounds.

Lumisdén supposes we have an elevation of the Portico of the Temple of Jupiter Capitolinus preserved in one of the *Bassi-rilievi* of Marcus Aurelius's Triumphal Arch, which *Basso-rilievo* is now placed in the Wall of the Staircase of the Palazzo de' Conservatori. Lumisdén likewise mentions that in the wall of the Temple of Jupiter Capitolinus, on the side next to Minerva's altar, the chief magistrate of Rome drove a nail annually on the Ides of September; whereby they reckoned the Years of the State according to the number of nails; and he adds that the Roman peasants long continued to reckon their own and their childrens' ages by driving nails into the walls of their cottages.

tain that this Edifice stood on the north side of the Capitoline Hill, near the Temple of Jupiter Feretrius. Here also were the Temples of Jupiter-Moneta, Fortuna-Primo-genita, Fortuna-Privata, Fortuna-Viscola, Vejovis, Isis, Serapis, &c., embellished by statues without and within; so that the Capitol was denominated The Hall of the Gods<sup>u</sup>. But of these magnificent edifices scarce a wreck remains; therefore the modern Capitol bears no resemblance to the ancient. The present Steps and Two Side Buildings of the latter were planned by Michael Angelo, at the command of Paul III; and the Front of the Senator's Mansion was likewise rebuilt after the design of Michael Angelo. At the bottom of the Steps are two Lionesses in basalt, of Egyptian workmanship; and on the left side two Arches under which are large stones, supposed to have made part of the Foundation of the Temple of Jupiter Feretrius. On the top of the Steps are two Colossal Statues, reputed to be Greek sculpture; but more probably Roman: one represents Castor, and the other Pollux, with their respective Horses. On a line with these Statues are beautifully executed Trophies, called those of Marius; but rather supposed to have been done in honour of Trajan's victories over the Dacians. They once adorned a *Castellum* of the Julian Aqueduct, and Piranesi calls them Trophies of Au-

gustus. On the same line likewise are Statues of the two Sons of Constantine, together with two Roman Milestones; that numbered "I," and standing on the right, being the Column which anciently marked the first mile of the *Via-Appia*; that on the left modern. In the centre of the Square is a *Bronze Equestrian Statue, once gilt, of Marcus Aurelius* !!! This is the only antique Bronze Equestrian Statue extant, except Fragments found at Pompeii. Fronting the Steps is the Senator's Palace, which stands on the ruins of the *Tabularium*<sup>v</sup>, or Repository for the Tables of the Laws: and under the Entrance-door is a Statue of Rome triumphant, in Parian marble draped with porphyry, a recumbent Statue of the Nile, and another of the Tiber, both in Greek marble. On the south side of the Square is the Palazzo de' Conservatori; and on the north the Museo Capitolino. Beyond the former are Steps which lead up to the spot where, according to Donatus, and Fabretti, stood the Temple of Jupiter Capitolinus; near which in a Garden, belonging to a house numbered 139, is that part of the Tarpeian rock whence, it is supposed, criminals were thrown down into the Forum<sup>x</sup>. The Garden fronts Caracalla's Baths; and the Rock, in this place, may, perhaps, be sixty feet high at the present moment; and formerly it must evidently have been much more; as

(u) It appears, from Dionysius of Halicarnassus, that the Capitoline Hill also abounded with *Ædiculæ*, each of which contained an Altar raised to some Divinity, or protecting genius: but these Edifices were not consecrated like Temples.

(v) It was found near the Scala Santa, on the spot where the house of his grandfather, Annianus Verus, is said to have stood. Winkelmann supposes the Statue of the Horse to be more ancient than that of the Emperor, and particularly praises the Head of the Horse.

(w) Although the Romans placed many of the Tables of their Laws in the Portico of the

Temple of Jupiter Capitolinus, and likewise in the *Atrium Libertatis*, (which seems to have stood on the Aventine Hill,) yet they had a particular Building for that purpose, called, in consequence, *Tabularium*. The laws of Numa were engraved on Tables of Oak, columns of brass not being then in use. See LUMISDEN'S *Antiquities of Rome*.

(x) Dionysius of Halicarnassus records that Cassius, condemned for conspiring against the State in the twenty-third year after the expulsion of its Kings, was thrown down, in presence of the People, from the Rock overlooking the Forum.



the level of the Forum is full twenty feet higher now, than it was originally. Besides which, large masses of the upper part of the Tarpeian Rock have repeatedly fallen down, as Livy and other writers record. The neighbouring Door, numbered 141, leads to a Garden where the Rock may be seen to more advantage than at No. 139; and immediately under which are Caves: one of these has, in its roof, an Aperture, formed like a large chimney; it seems to have extended to the summit of the Rock; and may, perhaps, have been the funnel of one of the Subterraneous Depositories, called *Favissæ*, where the Sacred Statues of the Capitol, when injured by time, or accident, were interred; because it was deemed sacrilegious to destroy them.

*Chiesa di S.<sup>a</sup> Maria d'Araceli*, supposed to stand on, or near, the site of the Temple of Jupiter Feretrius. The Steps leading up to this Church from the side of the Campus Martius are an hundred and twenty-four in number; and the marble of which they are composed was taken chiefly from the Temple of Jupiter-Quirinus, on the Quirinal Hill. The interior of the Edifice is supported by twenty-two antique Columns, chiefly composed of Egyptian granite; and the third Column on the left (entering by the great door) bears this Inscription: "*A Cubiculo Augustorum*". It is said that, Augustus, about the time of our Saviour's birth, erected near this spot an Altar, under the name of *Ara Primogeniti Dei*, now cor-

rupted into *Araceli*. The Choir, behind the High-altar, contains a Picture by Raphael, of the Holy Family, which was injured, and has been ill restored. The Chapel of S. Francesco is finely painted by Trevisani; and here likewise is a Chapel painted by Pinturicchio, and Lucca Signorelli.

*Chiesa di S. Pietro in Carcere*, or, more properly, *Chiesa di S. Giuseppe*. On the right, going down from the Capitoline Hill to this Church, are Large Stones belonging to the *Tabularium*; part of the Doric Portico of which may be seen fronting the Forum. Under the Church is a Prison, built by Ancus Martius, and called *il Carcere Mamertino*; it is of an oblong shape, about twenty-five Paris feet in length, eighteen wide, and thirteen high. To this, Servius Tullius added a Lower Dungeon, (called after him, the *Tullianum*,) for great offenders; where S. Peter suffered imprisonment; and where, near a Small Column to which the Apostle was bound, is a Spring of Water, reported to have issued forth miraculously, that he might baptize the two gaolers, and forty-seven of his fellow prisoners, all of whom afterwards suffered martyrdom. In the vaulted Roof of each Prison is an Aperture sufficiently large for a man to pass through it: and criminals are supposed to have been let down and drawn up through this aperture by means of cords\*; no ancient staircase being discoverable; though each dungeon is accessible by means of modern stairs. The *Tullianum* is about six Paris feet in height, and

(y) In order to see these Caves, go from the Forum Romanum toward the Piazza della Consolazione; and, at the end of the Piazza, turn to the right, up Via di Monte-Caprio; and, enter at the top of the street, an Archway, which leads to the Caves; where the Aperture abovementioned may be discovered. These Caves, however, seem too extensive to have been nothing more than *Favissæ*; perhaps they were in part Stone Quarries: for

we know that the *Cloaca-Maxima* was constructed with stones hewn from the Tarpeian Rock; and likewise that stones of a similar description were employed in other buildings, till peperino came into use.

(z) The *Cubicularii* were officers of the bed-chamber belonging to the Imperial Court.

(a) A Prison, with a similar aperture in its roof, may be seen, under the Tribunal, in the Basilica at Pompeii.



not above eighteen in diameter. Large volcanic stones put together without cement, compose this terrific prison; which, like that above it, is quite perfect, and well worth seeing; though cold and damp.

*Palazzo del Senatore di Roma.* The view from the Tower which crowns this Building particularly merits notice; as it exhibits all the ancient Edifices of the City, and shews their respective situations.

*Palazzo de' Conservatori.* In the Quadrangle, beyond the Arcade, are Statues of Rome triumphant, and the weeping Province!—two Dacian Kings, and two Egyptian Divinities, all in the same line: the two latter were found in the Gardens of Sallust. The Quadrangle likewise contains a Group of a Lion devouring a Horse! found near the outside of the Porta S. Paolo, and restored by Michael Angelo—the Bust, and one Hand, of a colossal Statue of Commodus—the Bust of Domitian—and immense Feet and one Hand of a mutilated colossal Statue of Apollo. The Arcade contains a Statue of Julius Cæsar—Ditto of Augustus, done apparently after the battle of Actium, judging by the prow of a galley on its Pedestal—a Bacchante—a Rostral Column, originally placed in the Forum, in honour of Caius Duillius, the first Roman who gained a naval victory for his country—and a Lion on a Pedestal, which bears an Inscription of the time of Adrian. To the right of the Arcade is an Apartment called the *Protomoteca*, and consisting of eight rooms, recently embellished with Busts of illustrious Characters, now, no more. Several of these Busts were removed hither, from the Pantheon, by Pius VII; and Leo XII, (as already mentioned,) has dedicated the *Protomoteca* to the use of the Arcadian Academy.

On the Staircase, opposite to these rooms, are four *Bassi-rilievi*, which originally belonged to the Triumphal Arch of Marcus Aurelius, on the Corso; here likewise is a *Basso-rilievo*, (found in the Forum,) of Curtius devoting himself to the *Dii manes*; and, on the Landing-place, are two more *Bassi-rilievi*, taken from the Arch of Aurelius.

On this Landing-Place is a Door which leads to the Apartments not open to the Public, but which the *Custode* is happy to shew for a trifling gratuity.

*The first room* contains Paintings, by the Cav. d'Arpino; namely, the Battle of the Horatii and Curiatii—the Battle of Tullus Hostilius with the Army of Veii!—the Discovery of Romulus and Remus—Romulus founding Rome—the Sacrifice of Numa Pompilius, and the Institution of the Vestal Virgins;—and the Rape of the Sabines.

*The second room* contains Paintings by Laureti; namely, Junius Brutus condemning his Sons to death for having conspired against the Republic—Horatius Cocles, on the Sublician Bridge, opposing the Etrurians—Mutius Scaevola burning his own hand in presence of Porsena, after having killed one of the Etrurian Officers, whom he mistook for the King—and the Battle in which the Tarquins were defeated.

*The third room* contains a Frieze representing the Triumph of Marius, by Daniello da Volterra!—a Picture of S<sup>a</sup>. Francesca Romana, by Romanelli; and a dead Christ, by Cosimo Piazza—the Statue of the Bronze Wolf, said to have been struck with lightning when Cæsar fell! This statue, already mentioned as the work of an Etruscan Artist, is evidently of high antiquity; and one of the legs of the Wolf bears marks of liquefaction by a stroke of light-

ning<sup>b</sup>—a bronze Bust of Junius Brutus!!—two Mosaic Tables taken from Adrian's Villa—a modern Bust of Julius Cæsar—a bronze Statue of a Youth, supposed to represent the Shepherd, Martius, extracting a thorn from his foot!!—group of Diana-*Tri-formis*<sup>c</sup>—a modern Bust of Adrian—and a *Basso-rilievo* representing the Temple of Janus, or, according to some opinions, the Gate of Eternity.

The fourth room contains a Bust in *basso-rilievo*, of Mithridates!—and the *Fasti Consulares*<sup>d</sup>!!

The fifth room contains a Bust, in rosso antico, called Theseus—a Bust of Michael Angelo—a Bust of Medusa, by Bernini—and a Bust of Tiberius; together with two Ducks, in bronze, said to have been found in the Tarpeian Rock, and to be the representation of those ducks which saved the Capitol. Here, likewise, are the following Paintings: a Holy Family, by Giulio Romano; and the Olympic Games, attributed to Zuccari.

The sixth room contains a Frieze painted by Annibale Caracci, and representing the Military Achievements of Scipio Africanus—Roman Tapestry, from the designs of Rubens—Busts of Sappho! Socrates! Ariadne! and Sabina Poppæa! the second wife of Nerò.

The seventh room contains Frescos by Pietro Perugino, who has represented Hannibal in Capua—Rome triumphant over Sicily, &c. Here, likewise, are Statues of Virgil, Cicero, Cybele, &c.

The eighth apartment is a Chapel, on the Ceiling of which Caravaggio has represented the Deity. Here, also, are Paintings of S. Cecilia, by Romanelli! and

the four Evangelists, by Caravaggio, together with an Altar-piece, by Nucci.

The next story of this building contains the Picture Gallery, which is open to the Public every Monday and Thursday, Festivals excepted, at the fifth hour before sunset, and remains open four hours.

In an open Gallery, leading to the door of entrance to the rooms containing the Pictures, are the *Modern Fasti Consulares*; and likewise a beautiful small *Basso-rilievo*, executed in the time of Pertinax, and representing Romulus and Remus suckled by the Wolf.

Some of the most striking Pictures in the first room are; No. 2, the Madonna, our Saviour, and Saints, copied by Bonatti, from Paolo Veronese—4, the Sacrifice of Iphigenia, by Pietro da Cortona—5, the Portrait of a Lady, by Bronzino—6, S. Lucia, by Benvenuto Garofolo!—9, Vanity, by Titian!—15, the Rape of the Sabines, by Pietro da Cortona!—18, a Portrait, by Velasquez—33, Hagar driven from the house of Abraham, by Francesco Mola—36, Charity, by Annibale Caracci!—37, Bacchus and Ariadne, School of Guido—38, the Sibyl Persica, by Guercino!!—39, the Madonna, our Saviour, S. Cecilia, and other Saints, by Annibale Caracci!—40, the Madonna, our Saviour, and S. Francesco, by Annibale Caracci—41, the Holy Family, by Benvenuto Garofolo—42, Mary Magdalene washing our Saviour's feet; a Miniature, by M. F. Zibaldi Subleras, copied from the original of her husband!—43, the Marriage of S. Caterina, by Cor-

(b) Cicero tells us, that, in his time, the turrets of the Capitol, the statues of the gods, and the image of the infant Romulus sucking the wolf, were struck down by lightning.

(c) Emblematical of her sovereignty over Hell, Earth, and Heaven.

(d) The major part of these precious re-

mains of antiquity were found, during the Pontificate of Paul III, near the Church of Sa. Maria Liberatrice, in the Forum Romanum; and nine fragments more were found in 1816, near the Columns supposed to have belonged to the *Comitium*.

reggio—44, the Madonna and our Saviour, by Albano!—45, S<sup>a</sup>. Maria Maddalena, by Tintoretto!—46, David with the Head of Goliath, by Romanelli—48, the Communion of S. Girolamo, by Agostino Caracci!—51, S. John Baptist, by Daniello da Volterra!—52, Christ disputing with the Doctors, by Valentin!—53, the Cumean Sibyl, by Domenichino!—60, S. John Baptist, by Guercino—63, a Landscape, with the Figure of the Magdalene, Caracci School—64, the Magdalene, by Albano—65, the Triumph of Bacchus, by Pietro da Cortona—67, S. Cecilia, by Romanelli—70, the beatified Spirit, by Guido!—76, Remulus and Remus discovered with the Wolf, attributed to Rubens—86, the Madonna adoring our Saviour, by Pietro da Cortona—89, a Portrait, by Titian—90, Meleager in *chiaro-scuro*, by Polidoro da Caravaggio.

Some of the most striking Pictures in the second room are; No. 2, a Copy of Raphael's Galatea, by Pietro da Cortona—6, the Adoration of the Magi, by Garofolo—11, a Landscape, by Claude Lorrain—12, Ditto, by Ditto—25, Love, by Guido—33, an *Ecce Homo*, by Baroccio—37, the Woman detected in Adultery, by Titian—40, Europa, by Guido!—41, Alexander's Victory over Darius, by Pietro da Cortona!—43, a Head, by Titian—44, Polyphemus, by Guido—47, the Presentation in the Temple, supposed to be by Fra Bartolomeo—48, the Holy Family, by Andrea Sacchi—57, the Pool of Silome, by Do-

menichino; (parts of this small picture are beautiful)—58, a Landscape, by Claude—60, a *Presepio*, by Garofolo—62, the Madonna, our Saviour, and S. John, by Ditto—63, the Judgement of Solomon, by Giacomo Bassano—65, the raising of S. Petronilla's Corse from the grave, and the ascension of her Spirit into Heaven, by Guercino!!!—72, a Gipsy, telling a Youth his fortune, by Caravaggio!—73, the Madonna, our Saviour, and Angels, by Perugino—76, a Soldier seated, by Salvator Rosa—77, a half-length figure of S. Girolamo, by Pietro Pacini—78, a Portrait of Petrarca, by Giovanni Bellino—79, a Landscape, by Domenichino—80, a Portrait of Michael Angelo, by himself!—82, a Portrait of Giovanni Bellino, by himself—86, a Witch, by Salvator Rosa—89, S. Sebastiano, by Lodovico Caracci—93, Augustus and Cleopatra, by Guercino—109, S<sup>a</sup>. Barbara, a half-length figure, by Domenichino—111, the Holy Family, by Parmigianino—113, S. Cristoforo, by Tintoretto—114, S. Cecilia, by Lodovico Caracci!—116, two Philosophers, by Calabrese—120, the Graces, by Palma Giovane—123, Europa, by Paolo Veronese!

*Museo Capitolino*, open to the Public on the same days, and at the same hours, as the Picture Gallery; and admittance may usually be obtained on days when the Museum is not open to the Public, by an application to the Custode; who, if thus called upon, expects a fee.

Some of the most striking ef-

(e) This is a representation of our Saviour in the manger, attended by the blessed Virgin, Joseph, &c. There is another kind of *Presepio* exhibited in Roman Catholic Countries at Christmas; and consisting of our Saviour, as an Infant, the blessed Virgin, Joseph, the wise Men of the East, camels, &c.; all wrought in wax, and sometimes well executed. The best of these exhibitions at Rome is in the Church of S<sup>a</sup>. Maria d'Araceli.

(f) Those persons who wish to see the

Museums of the Capitol and Vatican to advantage should visit them by torchlight; as the torch, like Promethean fire, makes every statue live; in consequence of which, perhaps, the most stupendous efforts of the Grecian chisel were originally placed in subterranean baths.

For seeing the Vatican Museum, four large wax torches, weighing about three pounds and a half each, and costing altogether about six scudi, are requisite. For seeing the Museum

forts of the chisel in this magnificent Collection, for which Rome is indebted to Clement XII, are ;

*Quadrangle* ; No. 1, a colossal Statue of Oceanus ! 2.

*Arcade* ; No. 1, Endymion and his Dog, the pedestal fine—3, a colossal Statue of Minerva—4, fragment of a Statue of Hercules !—5, Apollo—7, a Bacchante, semi-colossal.

*Over the Door of the Director's Apartment* four Consular Fasces. No. 9, the Dacian Province—10, a colossal Head of Cybele, found in Adrian's Villa—12, the Capital of a Doric column, taken from Caracalla's Baths—17, Isis, in rare basalt, found in the Gardens of Sallust—20, Diana—21, Hercules—22, Isis, in red oriental granite, found in the Gardens of Sallust—23, a colossal Statue of Diana—25, Polyphemus—26, Mercury—27, a Sepulchral Urn—28, Adrian in a sacerdotal habit, found near S. Stefano Rotondo—30, Jove armed with thunder—31, a Statue of Mars, the head and armour antique, the rest restored—32, Hercules killing the Hydra.

*Canopo.* The greater part of the statues contained in this apartment are said to have been found in the Canopus of Adrian's Villa : it is supposed, however, that not more than three of them are really Egyptian ; the rest being productions of the time of Adrian. No. 1, Isis and Apis—3, Canopus—9, Isis—10, Anubis with the Sistrum and Caduceus, found near the Port of Antium, in the Villa-Pamphili—12, Isis—13, Isis.

*First room,* added to the Mu-

seum by Pius VII. No. 13, a square Altar, supposed to be an Etruscan work, representing the Labours of Hercules.

of the Capitol, two large wax torches are sufficient. Admission, however, cannot be obtained to either Museum, for the purpose of viewing the statues by torch-light, without an order from the Pope's Maggiordomo ; which order never extends to more than fifteen persons at the same time ; and but seldom to so many.

It is expected that every party shall come furnished with wax torches : and it is likewise expected that each party shall give, at

*Second room,* No. 1, the Family Sepulchre of Genesius Marcianus, (Father of Alexander Severus,) and his wife, Julia Mammæa. Some of the *Bassi-rilievi* which adorn this immense Sarcophagus are fine.—3, a Disk, with *Bassi-rilievi*, representing the Life of Achilles, and found near what is supposed to have been the site of the Temple of Jupiter Feretrius !—4, an ancient Mosaic, found near Antium, and representing Hercules vanquished by Love !—5, a Satyr with a pipe—11, Pluto and Cerberus, found in Titus's Baths !—13, a *Basso-rilievo* of Poppæa, second wife of Nero—14, a Medallion of Nero.

*Staircase.* No. 1, a Statue of Modesty, or a Vestal—2, the Top of an ancient Well—5, a Lion devouring a Goat. Fastened into the Wall is the Plan of Ancient Rome, found in the Church of Saints Cosimo and Damiano.

*Gallery up stairs.* No. 2, Bust of Faustina the elder, wife of Antoninus Pius—5, Euterpe—10, a *Basso-rilievo*, representing a Man making his Will—12, Faunus—13, Cupid bending his Bow, supposed to be an Ancient Copy from Praxiteles !—14, Bust of Silenus—15, Bust of Pompey.

*Apartment of the Vase.* No. 1, a large Vase with Bacchanalian ornaments, found near the sepulchre of Cecilia Metella ; and placed on a Pedestal, apparently Etruscan, and decorated with figures in

the Capitol, to the Custode who shews the statues, and his attendants, from six to eight scudi, provided there be fires in one or two of the apartments ; and, at the Vatican, from nine to ten scudi, according to the number of fires in the apartments.

(g) Called *Marforio*, because it was found in the Forum of Mars.

(h) Or perhaps a receptacle for sacrificial ashes.

*basso-rilievo*, representing the twelve principal Deities of the heathen world; it was found at Nettuno!—2. (near the window,) a bronze Vase, found in the Port of Antium; and once the property of Mithridates Eupator, King of Pontus, according to the Inscription it bears; which Inscription exhibits the most ancient Greek characters extant!—36, Diana Triformis—37, a *Basso-rilievo* representing circumstances recorded by Homer—39, a Sacrificial Tripod—40, ancient Roman Weights, Scales, a Casket, a Measure, and a Candelabrum—41, the Triumph of Bacchus for the conquest of India—47, Diana of Ephesus—59, Isis—68, the Foot of a Tripod of flowered alabaster!—69, a Sepulchral Urn, representing the fable of Diana and Endymion—77, Diana of Ephesus—83, a Herma—84, a Herma representing Bacchus—96, a Cinerary Urn supposed to have contained the ashes of a Youth—100, a Sarcophagus, with *Bassi-rilievi*, representing the fable of Prometheus—101, a Mosaic, in *pietre dure*, of four Pigeons, described by Pliny, and found in Adrian's Villa!!!

*Continuation of the Gallery.* No. 17, Bust supposed to represent Cecrops, first King of Athens—18, Cato the Censor!—19, Group of Agrippina and Nero—21, Marcus Aurelius—23, Bust of a laughing Bacchus—26, a young Hercules!—27, Paris—28, a Sarcophagus representing the seizure of Proserpine—29, a Cinerary Urn—30, a Bust, supposed to represent Marcus Brutus—32, Psyche, with the wings of a butterfly—34, Bust of Marcus Vespasian Agrippa!—35, colossal Bust of the Mother of Niobe—36, a wounded Gladiator; or, more probably, a Discobolus—37, a Wine-vase—41, one of the Daughters of Niobe—42, Head of

Jupiter!—44, Diana-Lucifera—48, a Sarcophagus with *Bassi-rilievi* relative to the history of Bacchus—50, Bust of Scipio Africanus!—51, Bust of Phocion—52, Statue of a Consul—54, a semi-colossal Head of Antinous—55, Bust of Venus—58, semi-colossal Bust of Jupiter-Ammon!—60, Statue of Ceres—62, Bust of the Mother of Niobe—63, Bust of Tiberius—64, Bacchus with a Panther at his feet—65, Jove with the Eagle at his feet—66, Bust of Jupiter Serapis—67, Head of Augustus—68, Bust of Adrian—70, Bust of Caligula—72, Statue of Marcus Aurelius—73, Bust of Trajan—74, Bust of Silenus crowned with ivy—75, Bust of Domitius Enobarbus, the Father of Nero—76, Bust of Caracalla.

*Apartment of the Emperors.*

On the Walls are the following *Bassi-rilievi*, numbered alphabetically—*A.* Genii in Cars—*B.* Bacchus, on a Tiger, with Fauns, Satyrs, &c.—*C.* the Chase of the Calydon boar—*E.* the nine Muses!—*F.* Perseus liberating Andromeda!—*G.* Socrates with History, and Homer with Poetry—*H.* Endymion and his Dog, found on the Aventine Hill—*I.* the fable of Hylas; three of the figures in this *Basso-rilievo* exactly resemble the three Graces of Siena. In the middle of the room is a Statue of Agrippina, the Mother of Germanicus, seated in a curule chair! and round the apartment, on two shelves of marble, stand Busts of the Roman Emperors and their Relatives; among the most striking of which are—Julius Cæsar, numbered 1,—Drusus, numbered 5,—Germanicus, numbered 7,—Caligula, numbered 9,—Messalina, numbered 11,—Galba, numbered 16,—Julia, the daughter of Titus, numbered 21,—Nerva, numbered 24,—Plotina, numbered 26,—

(i) This Mosaic made part of a pavement; and is supposed to have been brought by

Adrian from Pergamus, and to have been the work of Sosus.



Adrian, numbered 29, and 30,—Julia-Sabina, numbered 31,—Marcus Aurelius, numbered 35,—Lucilla, the daughter of Marcus Aurelius, numbered 40,—Commodus, numbered 41,—Clodius Albinus, numbered 47,—Septimius Severus, numbered 48, and 49,—Marcrinus, numbered 53,—Maximus, numbered 59,—Tribonianus Gallus, numbered 68,—and Salonino, numbered 73.

*Apartment of the Philosophers.* Among the *Bassi-rilievi* on the walls are, *G.* a Funeral Procession;—*I.* Victory in a triumphal car;—*L.* a Sacrifice to Hygeia, in rosso antico;—*M.* Faunus followed by Spartan Ladies: this work bears the name of Callimachos, and is described by Pliny<sup>k</sup>. In the centre of the room is one of the twelve *Camillæ*, instituted by Romulus, for the service of the gods. On two marble shelves round the room are Busts of Poets, Philosophers, and other distinguished Characters of antiquity: Virgil, marked 1,—Socrates, marked 4, 5, and 6,—Carneades, marked 8,—Seneca, marked 10,—Plato, marked 11,—Diogenes, marked 21,—Archimedes, marked 22,—Asclepiades, marked 24,—Demosthenes, marked 31,—Pindar, marked 33,—Aratus, marked 38,—Democritus, marked 39, and 40,—Homer, marked 44, 45, 46, and 47,—Aspasia, marked 48,—Cleopatra, marked 49,—Sappho, marked 51,—Lysias, marked 54,—Epicurus, marked 62,—Metrodorus, marked 63,—Epicurus, marked 64,—Aristotle, marked 66,—Massinissa, marked 68, and 69,—Julian, the apostate, marked 72,—Cicero, marked 74,—and Gabrielle Faerno, marked 79, and the work of Michael Angelo, are among the most striking.

*Saloon.* The two Columns of giallo antico, which ornament the

large niches of this apartment, where stands the Hercules of bronze gilt, once belonged to the tomb of Cecilia Metella; and the two figures of Victory, which support the arms of Clement XII, once belonging to the triumphal Arch of Marcus Aurelius. Among the Statues are, No. 1, Jove armed with lightning, of nero antico, and found (as likewise was the Altar which serves for its Pedestal) in the Port of Antium!—2. a Centaur, of nero antico, found in Adrian's Villa!!—3, Hercules, in basalt, found on the Aventine Hill; the Pedestal is adorned with *Bassi-rilievi*, representing the Birth, Education, and Coronation of Jove!!—4, another Centaur, similar to that numbered "2", and found on the same spot!!—5, Æsculapius, in nero antico, placed on a circular Altar representing a Sacrifice, and found, as was the Altar, at Antium—6, Hygeia, goddess of health—7, Ptolemy-Apion, in the character of Apollo—8, Venus rising from the bath—9, a wounded Amazon—10, an Amazon—11, a wounded Amazon—13, a Muse—14, Minerva!—15, a Faun—16, Apollo, semi-colossal—18, a colossal Bust of Trajan!—21, a Wrestler—22, Adrian—23, Caius Marius, in consular robes!!—24, Julia, consort of Septimius Severus—25, Hercules in bronze gilt, simi-colossal, found in the Forum Boarium; and the only antique statue in Rome on which the gilding remains!! This Statue is placed upon an Altar consecrated to Fortune.—26, Isis with the lotus on her head!—28, a Master of one of the Schools for gymnastic exercises, found in Adrian's Villa—29, one of the *Præficæ*, hired to weep at Funerals—31, the Goddess of Clemency with a patera and a lance, found on the Aventine Hill—32, a colossal Bust

(k) Winckelmann seems to think this work Etruscan; and supposes it to represent three Priestesses of Bacchus and a Faun.



of Antoninus Pius!—33, Diana, as a Huntress; from the Albani collection—34, a Cacciatore, found near the Porta-Latina—35, Harpocrates, the god of silence, found in Adrian's Villa.

*Apartment of the Faun.*—Among the *Bassi-rilievi* on the Walls of this room, is the Triumph of the Nereides over marine Monsters. In the centre of the apartment is the Faun, in rosso antico, found at Adrian's Villa!!!—No. 3, colossal Head of Hercules placed on a Rostral Altar, dedicated to Neptune—6, colossal Head of Bacchus, placed on a Rostral Altar, dedicated to Tranquillity—10, an incognito Bust—13, a Sarcophagus, the *Bassi-rilievi* on which represent the fable of Diana and Endymion—14, an incognito Bust standing on an Altar dedicated to Isis, and found in Rome, under the Casanatense Library—15, a Child playing with a Mask—17, Innocence playing with a dove—19, Alexander the Great—21, a Child playing with a Swan, found in a Wall now belonging to the Church of S. Croce in Gerusalemme, and placed on an Altar dedicated to the Sun!—22, an incognito Bust—26, a Sarcophagus ornamented with *Bassi-rilievi* representing the Battle of Theseus and the Amazons.

*Apartment of the dying Gladiator.* This super-excellent Statue, found in the gardens of Sallust, has been so well restored, by Michael Angelo, that the Arm he made is deemed nearly equal in merit with the other parts of the figure!!!!—2, Zeno, the Founder of the Stoics; this Statue stands upon an ancient Altar, and was discovered at Lavinium, in the Villa of Antoninus Pius—3, a Group of Cupid and Psyche, found on the Aventine Hill, and placed

on an Altar dedicated to Apollo!—4, the Faun of Praxiteles, found at Tivoli, in the Villa d'Este!!!—6, Antinous!!!—8, Flora, found in Adrian's Villa!—9, Venus rising from the bath!!!—10, Bust of Marcus Brutus!!—12, Juno, semi-colossal!!!—13, Bust of Alexander the Great!—14, the Egyptian Antinous deified by Adrian, semi-colossal, and found in Adrian's Villa!—15, Bust of Ariadne crowned with ivy—16, Pandora, semi-colossal, placed on an Altar dedicated to Hercules, and supposed to have been found in the *Via Sacra*!—17, Apollo, semi-colossal, and found in the Zolfatara, near Tivoli!!!

*Tempio di Pallade*, erected by Domitian in his Forum. This magnificent Ruin is half buried in the earth; but that part which appears above-ground of two beautiful fluted Corinthian Columns now standing, measures twenty-nine Paris feet in height, each column being nine feet and a half in circumference. The Entablature and Frieze are rich in well-executed ornaments, especially the latter, which represents the Arts patronised by Pallas. On the Entablature is a large figure of the Goddess in *alto-rilievo*.

*Tempio e Foro di Nerva.* The Emperor Nerva, after the death of Domitian, finished his Forum, which was enlarged and embellished by Trajan, who built there, one of the finest edifices of ancient Rome, a Temple in honour of Nerva. Contiguous to the entrance into the Forum of Nerva (now called Arco de' Pantani) are the remains of this Temple; namely, part of what seems to have been a Cella, and part of a Side Portico, consisting of three magnificent Columns and a Pilaster of Parian marble, fluted, and of the

(1) Winckelmann supposes the statue called The dying Gladiator, to represent a herald: other antiquaries think it more like a shield-bearer; it seems, however, to be generally

considered as a copy of that master-piece in bronze, by Ctesilaus, which represented a wounded man in the agonies of death.

Corinthian Order, which support an Architrave much ornamented and finely worked. The height of these columns is fifty-one Paris feet, and their circumference sixteen and a half<sup>m</sup>. This Forum, called *Transitorium*, or, the Thoroughfare, because it led to the other *Fora* in its neighbourhood, was circumscribed with respect to size, and of a circular shape, as appears from its Wall now remaining; which, (supposed to have been originally part of the City wall erected by Tarquinius Priscus,) is equally extraordinary on account of its immense height, and the enormous blocks of stone which compose it, and are cramped together without the assistance of lime, by pieces of hard wood<sup>n</sup>.

*Foro e Colonna Trajana.* The Forum of Trajan, built by Apollodorus of Athens, was, according to the records of antiquity, more splendid than any other Forum at Rome, and contained porticos, statues, a basilica, with a bronze equestrian statue of Trajan in its vestibule; a temple dedicated to that Emperor after his death; a triumphal arch with four fronts, the celebrated Ulpian library, and a beautiful Historic Column, the last of which alone remains entire, and is supposed to stand in what was the centre of the Forum; and, under this supposition, we may conclude that not much more than half of the latter has been excavated, and that the other part must still remain entombed beneath the Churches of S<sup>a</sup>. Maria, and S<sup>a</sup>. Maria di Loreto, &c. The excavations lately made have brought to light a considerable number of Columns of grey granite, all broken, but which seem, judging from the situation of their bases, to have

belonged to the Basilica. Several Fragments of Sculpture, Inscriptions, &c., have likewise been found, and are now placed in the Forum, which appears, from recent examinations, made in the cellars and other subterranean parts of buildings which now stand on its site, to have been, like the generality of Roman Forums, in shape an oval. At the eastern extremity was the Temple dedicated to Trajan; on the foundations of which stands at the present moment, a large Palazzo, extending nearly the whole length of the Via delle tre Cannelle, and terminating in the Piazza de' S. S. Apostoli. The form of this Temple was oblong. At the western extremity of the Forum stood the Triumphal Arch. The Vestibule of the Temple fronted the Historic Column; on one side of which was the Latin Library, and on the other the Greek. Beyond these Libraries, and apparently connected with them, was the Ulpian Basilica; the Columns belonging to which are now placed, (as before mentioned,) in their original position. Beyond the Basilica, near the western extremity, was an open Piazza; on the north side of which stood the Winter Portico; and on the south side the Summer Portico. Shops and Baths beautiful in point of architecture, and long mistaken for the Baths of Paulus Æmilius, bounded the western end of the Forum<sup>o</sup>; and as they may be traced to the Palazzo-Ceva on one side, they probably extended equally far on the other; that is, nearly to the line on which stood the Vestibule of the Temple. Each Shop appears to have had a Magazine under it; and the Stairs leading

(m) According to some opinions, this Edifice was the Temple of Mars Ultor, which seems, however, to have stood in the Forum of Augustus; by whom it was raised, in consequence of a vow he made at Philippi.—See SUTTON. *V. Augusti*.

(n) Dionysius of Halicarnassus records, that Tarquinius Priscus fortified Rome with walls consisting of blocks of stone cut smooth and even, and so large that each one loaded a car.

(o) According to Vitruvius, there were Shops in all the Roman Forums.

down to the Magazines are quite perfect. Between the Shops are Niches for statues; and the line described by these Edifices is an oval<sup>p</sup>. Trajan's historic Column, the most beautiful work extant of its kind, was erected at the beginning of the second century, by the Senate and people of Rome, in honour of his Victories over the Daci, Sarmati, &c. It is of the Doric Order, and composed of thirty-four blocks of white statuary marble, fastened together with bronze cramps: its circumference, at the bottom, being eleven Paris feet two inches, and at the top ten; and its height from the pavement, including the Statue on its summit, one hundred and thirty-two Paris feet<sup>q</sup>. The *bassi-rilievi* with which it is adorned, represent the Dacian Wars, and are supposed to have been designed, and in great measure executed, by Apollodorus. The Statue of Trajan, in bronze gilt, originally stood on the top of this Column, but the existing Statue, is that of S. Peter, placed there by Sixtus V. The Pedestal of the Column exhibits Trophies, Eagles, Wreaths of Oak, &c., most beautifully sculptured<sup>r</sup>, and originally contained the Ashes of Trajan in a golden urn.

*Mausoleo di C. Pablicius Bibulus.* On a spot, now called Macel de' Corvi, and leading from the Corso toward the Capitol, are remains of this very ancient Sepulchral Monument; which originally was not within the walls of Rome; for it appears that Bibulus lived during the second Punic war, and before this part of the *Campus Martius* was added to the City.

(p) The first Lane to the left, beyond the western end of the Forum, leads to the Gate of entrance to this line of Shops, and Baths.

(q) Lumisden supposes the height of this majestic monument to be one hundred and fifteen feet ten inches, English—viz. the Pedestal twenty feet ten inches, and the Shaft of the Column ninety-five feet. Eutropius, (including the Statue and the Pedestal,) makes the height one hundred and forty-four Paris feet.

His history is unknown; but, according to the inscription on the Monument, it was raised by the Senate and People, to record his worth—a great and unusual honour.

*Dogana Pontificia.* This Edifice stands on the ruins of a large oblong building, each side of which seems to have been originally decorated with an open portico. Eleven magnificent fluted Corinthian Columns of Greek marble still remain, and support an oval Cornice likewise of Greek marble: these Columns are near forty Paris feet in height, and particularly well proportioned; their Base is attic, and their Capitals are decorated with olive-leaves: they have suffered cruelly from fire. The Quadrangle of the Structure contains Fragments of a fine Entablature and a Portico; and as part of the Roof of a Cella seems discoverable among these splendid ruins, they are supposed to be remains of a Temple; and their proximity to the Forum of Antoninus Pius, added to other circumstances, makes it probable that they are remains of a *Temple dedicated to him* by the Roman people.

*Obelisk of Monte-Citorio.* This Obelisk, made, according to supposition, in the time of Sesostris, about a thousand years before Christ, was brought to Rome by Augustus, who used it as the Gnomon, or Stile, of his Meridian Line, which was traced on the Pavement by means of a Bronze Dial, near the Temple of Juno-Lucina, now the Church of S. Lorenzo in Lucina<sup>s</sup>. The Obelisk is of red granite

A Staircase, consisting of one hundred and eighty-four steps, leads to the top of the Column; and is cut out of the blocks of marble which form its diameter.

(r) The shields and arms are those of the Daci, the Sarmati, and their allies, copied from the originals brought to Rome by Trajan.

(s) See PLINY's *Nat. Hist.* l. 36—c. 10.

charged with Hieroglyphics, and measures, from the bottom of its pedestal to the ball on its summit, about eighty-one Paris feet. Pius VI placed it on Monte-Citorio<sup>t</sup>.

*Colonna-Antonina.* This stately Historic Column was raised by the Roman Senate in honour of Marcus Aurelius Antoninus, whose statue of bronze gilt stood on its summit. It records the Marcomannic War, in a series of *Bassirilievi*, which seem to have been imitated from those on Trajan's Column, though inferior in point of workmanship. It is of the Doric Order, and composed of twenty-eight blocks of white marble; its diameter being near twelve Paris feet, and its height, from its base to the top of the statue, about one hundred and forty-nine. As this Column was extremely injured by lightning, Sixtus V restored it; at the same time placing on its summit the Statue of S. Paul, which, like that of Marcus Aurelius Antoninus, is of bronze gilt<sup>u</sup>.

*Mausoleo d'Augusto.* Augustus, during his sixth Consulate, erected this superb Mausoleum in the *Campus Martius*, for himself and

his family: it was incrustated with white marble, and, being raised to a great height, formed a stately Dome<sup>v</sup>. The building seems to have been divided into three stories, round which were broad belts, whereon evergreens were planted: the summit was adorned with a Statue of Augustus; and two Egyptian Obelisks stood at the entrance<sup>w</sup>. One story alone remains: here, however, are several sepulchral Chambers tolerably perfect: and traces of the ancient entrance to these chambers, in the Walls of the first Story, which are immensely thick, may still be found. This entrance resembles that, (recently discovered,) to the sepulchral chamber which contained the ashes of Adrian in his Mausoleum. The groves belonging to that of Augustus, and dedicated by him to the use of the People, extended toward the Porta del Popolo; and the *Bustum*, where the bodies of the Emperor and his family were burnt, was in the vicinity of his Mausoleum, near the Church of S. Carlo al Corso. So extraordinary are the changes in this world, that the tomb of Augustus is now

(t) Monte-Citorio is supposed to be an artificial height produced by the ruins of an Amphitheatre built there, by Statilius Taurus. In the Garden of the Mission, contiguous to this spot, was discovered a plain column of red Egyptian granite, about sixty-seven palmi high; and in diameter about eight palmi and a half. It was brought to Rome by Trajan, (his name being inscribed on it,) and afterwards dedicated to Antoninus Pius, by Marcus Aurelius Antoninus, and Lucius Verus. It was dug up by order of Clement XI; and on one side of the pedestal was found in *bassorilievo*, the apotheosis of Antoninus Pius and Faustina the elder; on two of the other sides funereal dances; and on the fourth side the following inscription:

DIVO. ANTONINO. AVG. PRO  
ANTONINVS. AVGVSTVS. ET  
VERVS. AVGVSTVS. FILII.

Hence it appears that the inscription on the Historic Column, dedicated to Marcus Aurelius, is incorrect in stating that he raised it in honour of his adoptive father, Antoninus Pius. The Column found in the Garden of the Mission was, by order of Pius VI, cut down to repair the Obelisk which now adorns the Piazza of Monte-Citorio.—See LUMISDEN'S *Antiquities of Rome*.

(u) The Pedestal of the Aurelian Column is modern; and, according to Lumisden, twenty-five feet eight inches in height, English measure, and the shaft of the column he computes to be ninety-seven feet high, English measure. If the Street, recently discovered eighteen feet below the foundation of the Palazzo-Piombino, be, as antiquaries suppose, part of the *Via-Flaminia*, the Aurelian Column must, when first erected, have stood on a considerable hill.

(v) In the *Campus Martius*, where Augustus built his Sepulchre and *Bustum*, the Dead were usually burnt. This Plain, called *Campus Martius*, because dedicated to Mars, is supposed to have been originally given to the Roman People by a Vestal Virgin: but Tarquinius Superbus took possession of it for himself, and sowed corn there. On his expulsion, however, it was regained by the People. It extended, in the days of Augustus, from his Mausoleum to the Theatre of Marcellus; and from the base of the Pincian, Quirinal, and Capitoline Hills to the Tiber. During Nero's reign it is supposed to have reached to the Ponte Molle.

(w) They were not placed there by Augustus; but probably by Claudius.

converted into a sort of Amphitheatre for Bull-fights and Fire-works!

*Mausoleo-Adriano*, now *Castel di S. Angelo*. This magnificent Edifice was erected on a square base of considerable height, (adorned with statues,) \* by the Emperor Adrian, nearly opposite to the Mausoleum of Augustus, and in the Garden of Domitian: its form is a Rotondo. It consisted of Two Stories; and was incrustated with Parian marble, encircled by a concentric portico, (above the cornice of which were statues,) and terminated by a cupola, surrounded with statues. Its summit displayed the ancient emblem of mourning, the fruit of the pine-tree, supposed to be that made of bronze which is now placed in the Garden belonging to the Vatican Museum. The *Pons Ælius*, now called Ponte S. Angelo, was built, by Adrian, to serve for an access to his splendid Sepulchre; and the Entrance, constructed by him, fronts the Bridge, and has been recently discovered; as likewise has the Avenue, or vaulted Passage, leading up, by a gradual ascent, between the walls of the first story, to a large Chamber in the centre of the Building, where probably stood the urn containing Adrian's ashes. The form, Brick-work, and Mosaic Pavement of this Vault are beautiful; and its quietude and solemnity are peculiarly in unison with the apartment to which it leads. This Passage appears to have been forgotten from the period when the Mausoleum was converted into a Fortress,

till recently brought to light by the aforesaid discovery of its entrance: and, judging by the construction of the Edifice, there must be another yet undiscovered Passage leading to the second story. The first Vault into which the Gate of entrance opens is furnished with a large Niche, probably once occupied by a statue of Adrian†. After the fall of the Roman empire this Mausoleum became the Citadel of Rome, and acquired the appellation of Castello di S. Angelo, from a Statue of the Arch-angel, Michael, placed there, to commemorate a Vision of S. Gregorio; who, being on the top of the Edifice, thought he saw an Angel announcing to him the cessation of the Plague, which at that period ravaged Rome. Considerable remains of the ancient Building may still be discovered within the walls of the modern Fortress; the large Hall of which merits notice, as it is painted in fresco by Raphael's scholars.

*Tempio del Sole nel Giardino Colonnese*. In Via della Pilotta, near the Church of Santi Apostoli, is a Door leading up a Flight of Narrow Steps into the Colonna Garden, where lie immense Fragments of what is supposed to have been the Temple of the Sun erected by Aurelian. This Edifice, finely situated on the Quirinal Hill, was one of the largest Temples of ancient Rome, if we may judge by the enormous magnitude of the Ruins of the Frieze and Entablature which still remain‡: they are of white marble, beautifully sculptured. The Columns which

(x) These statues, each group representing a man holding a horse, were placed at the four corners of the square base.

(y) This part of the Castel di S. Angelo cannot be seen by foreigners, unless they are admitted and accompanied by the commanding officer of the garrison: neither is the other part open to the Public, except on two or three particular days of the year, when the soldiers of the garrison have permission to shew it.

(z) One of these blocks of marble is twelve

feet in length, English measure; thirteen in breadth, and eleven in height. Another block is seventeen feet in length, ten in breadth, and six in height. But prodigious to modern eyes as these blocks appear, they are pigmies compared with those mentioned by Josephus as having composed part of the Temple at Jerusalem, after its restoration by Herod, and as being upward of sixty-seven feet in length, above seven in height, and about nine in breadth.



supported the Entablature are supposed to have been seventy English feet in height. Here was found a Votive Table of Marble, on which the worship of Mithras is represented; and as the worship of Mithras, (brought to Rome from Persia,) was certainly connected with that of the sun, such a votive offering is an indication that the Temple of the Sun stood here.

This Garden likewise contains Ruins of *the Baths of Constantine*.

*Obelisk of the Piazza di Santa Maria sopra Minerva.* This little Obelisk, inscribed with Hieroglyphics, was found near the spot where it now stands; in consequence [of excavations which were made to lay the foundations of the Convent of the Minerva. The Obelisk now erected opposite to the Pantheon, was found in the same place: and it is conjectured that the Temples of Isis and Serapis stood in this part of Rome; and that these small Obelisks were placed before them. A fine statue of Minerva, an Isis, a Serapis, an Isiaic Altar, and other Egyptian antiquities, were found in this vicinity; as were the celebrated statues of the Nile and Tiber; the former of which is now in the Vatican-Museum, the latter at Paris. The Obelisk of the Piazza della Minerva was placed there, by Alexander VII; and the Elephant, on whose back it rests, was designed by Bernini, and executed by Ferrata.

*Chiesa di S.<sup>a</sup> Maria sopra Minerva.* This Church is supposed to stand on the foundations of a Temple of Minerva built by Pompey, in gratitude for his victories: the interior of the Church, however, though spacious and handsome, exhibits no remains of the ancient Temple. Behind the High-altar are the Tombs of Leo X, and Clement VII, by Bandinelli: the Statue of the former being by Ra-

faello da Montelupo, and that of the latter by Bacciobigio. Near the Side-door is the Monument of Cardinal Alessandrino, designed by Giacomo della Porta; and that of Cardinal Pimentelli, executed by Bernini: but the most celebrated piece of sculpture in this Church is a Statue of our Saviour holding his Cross, by Michael Angelo! It is near the High-altar. The Altieri-Chapel contains an Altar-piece, by Carlo Maratta and Baciccio: and the large Chapel belonging to the Caraffa family is painted in fresco, by Filippino Lippi, Rafaellino del Garbo, and Fra Giovanni Angelico da Fiesole, who was buried in this Church. The adjoining Convent contains *the Casanatense Library* (the best at Rome, with respect to printed books), and a Statue of Cardinal Casanatta, by Le Gros<sup>a</sup>.

*Pantheon.* The Piazza in which this magnificent Temple stands, was completely filled with ruins of ancient buildings, till the Pontificate of Eugenius IV, who, on having these ruins cleared away, discovered, before the Portico of the Pantheon, the two lions of basalt which now adorn the Fontana di Termine; a head of Agrippa, in bronze; and some ornaments, supposed to have belonged to the pediment. Gregory XIII erected the Fountain in this Piazza; and Clement XI embellished it with the Egyptian Obelisk before-mentioned. The Pantheon, which has in great measure defied the injuries of time, seems as if preserved to latter ages for the purpose of furnishing a just idea of ancient Roman taste and splendour. The general opinion appears to be that it was built by Agrippa, the son-in-law of Augustus; and repaired by Septimius Severus and Caracalla; but that Agrippa did not build the Portico at the same time with the rest of the Temple; because the original

(a) On the twenty-third of April, from five till seven in the evening, there is fine music in this church.



Pediment may still be traced above his magnificent Portico; on the Frieze of which is the following Inscription.

M. AGRIPPA. L. F. COS. TERTIVM.  
FECIT<sup>b</sup>.

The Pantheon, judging from its name, was dedicated to all the gods: though Agrippa particularly consecrated it to Jupiter the Avenger: and, according to Dion Cassius, wished to have placed the statue of Augustus there, and to have inscribed his name as author of the Temple; which honour the Emperor modestly declined. Agrippa, therefore, placed the statue of Julius Cæsar in the rotondo, among the deities, and the statues of Augustus and himself in the large niches on the outside near the great door: and probably the Portico might have been added for the purpose of containing these statues. Formerly there were seven steps leading up to the Portico; now, two only are above ground. This stately Vestibule is supported by sixteen magnificent Columns of the Corinthian Order, each shaft being one entire piece of red oriental granite, the circumference of which is fourteen Paris feet, and the height about thirty-nine. The Bases and Capitals are of white marble, and unique in point of beauty. The Portico is surmounted by an Entablature and Pediment finely proportioned; and in the tympan of the latter are holes that served, no doubt, to fix a *basso-rilievo*, now, alas, taken

away<sup>c</sup>. The original bronze doors, embellished with *bassi-rilievi*, became the spoil of Genseric, King of the Vandals, who lost them in the Sicilian sea: the Door-case, which is magnificent, still remains; and the present Doors appear to have been taken from an ancient edifice. The inside of the Temple is circular, and its diameter is an hundred and thirty-two Paris feet, exclusive of the walls, which are nineteen feet thick: the height seems to have been the same as the diameter, till the interior pavement was raised to a level with that of the Portico: for originally there was a descent of seven or eight feet into the Pantheon; a construction not unusual in ancient temples<sup>d</sup>. The walls were incrustured with Precious Marbles, which still remain, as do the ancient Cornices and Frieze; and it is supposed that the inside of the Dome was originally covered with silver *bassi-rilievi*: the outside was bronze gilt. The beams of the ceiling of the Dome and Portico were cased with thick plates of bronze, which Urban VIII took away, to make the Baldacchino in S. Peter's, and the cannon of the Castle of S. Angelo; thereby drawing upon himself the following pasquinade: "*Quod non fecerunt Barbari Romæ, fecit Barberini.*" All the superior gods had their respective statues here, in bronze, silver, gold, or precious marble: that of Jupiter the Avenger is supposed to have been in the centre of the Tribuna; the infernal deities on the pavement, the terrestrial in the

(b) Palladio supposes the body of the Edifice to have been built in the time of the Republic: that it was repaired by Septimius Severus and Caracalla is evident, from an Inscription on the Architrave of the Portico. This Inscription expresses, that the Edifice had suffered *from age*: and Lumisden, thinking it improbable such a building should have suffered *from age*, in so short a period as that between the days of Agrippa and Septimius Severus, is, therefore, inclined to adopt the opinion of Palladio.

(c) It was composed of bronze gilt.

(d) Lumisden gives, in English measure, the following account of the dimensions of the

Pantheon. Shaft of each column supporting the Portico, about forty-two feet, without including either base or capital. Diameter of the inside of the Temple about one hundred and forty-nine feet, exclusive of the walls, which are about eighteen feet thick; so that the diameter of the whole circle is about one hundred and eighty-five feet. Height of the interior the same as the breadth. The Pantheon, being one of those Temples which Vitruvius calls *Hypæthra*, has no windows; but is lighted from its summit by a circular opening, or eye, the diameter of which is about twenty-seven feet.

lower niches of the walls, and the celestial in the upper niches. The Pavement is composed of porphyry and giallo antico, bordered with other rare marbles; and the Aperture in the Roof for light is twenty-six feet in diameter. Pliny mentions, among the ornaments, columns with capitals of a metal called *Syracusan*; but none of these are preserved; neither do any of the Caryatides, nor the other statues executed by Diogenes the Athenian, now remain. Pliny likewise mentions, among the statues, a Venus with ear-rings made of a pearl cut asunder; being the fellow of that which Cleopatra dissolved in vinegar, and drank to the health of Mark Antony. Fourteen beautiful Columns of the Corinthian Order still adorn the interior of this Edifice; and it is said that the two which stand on each side of the High-altar were placed there by Adrian. The small Altars display Columns of porphyry, giallo antico and granite, Paintings and Statues; among the latter of which is a Group of a Vestal and a Child found in the subterranean part of the Building; this Vestal is now called S. Anna<sup>e</sup>. Busts, monuments, and inscriptions, to the memory of distinguished characters whose talents have shed lustre upon Italy, once clothed the walls of the Pantheon; but are now removed to the Capitol; except the Inscriptions in memory of Raphael and Annibale Caracci, and a Monument in memory of Cardinal Consalvi.

*Bagni d'Agrippa.* Immediately behind the Pantheon were Agrippa's Baths, of which scarce any vestige remains; except a Semi-circular Building, now called *Arco della Ciambella*.

(e) It has been already mentioned that Vestals were obliged to dedicate ten years of their lives to the occupation of teaching the duties of their sacred office to their successors.

(f) In Roman Theatres the dimensions of

*Teatro di Pompeo, Campo di Fiori.* Pompey, after having concluded the Mithridatic war, built, at a great expense, a Theatre with a Covered Portico, and a *Curia* in its vicinity. The Palazzo-Pio, in the Campo di Fiori, is erected on the foundations of the Seats of the Theatre; and the Church of S. Andrea della Valle is supposed to stand on, or near, the Site of the *Curia*; in which Cæsar was assassinated. Pompey's was the first permanent Theatre built at Rome; for, previous to his days, theatrical representations were exhibited in temporary edifices, made of wood. His Theatre was shaped like a half-moon; the circular part serving for Seats and Orchestra; and the straight line for the Stage. Under the seats were Corridors, (*Vomitorii*,) which, by means of Staircases, conducted the spectators to their places. The *Proscenium*, or Stage, was richly adorned with Columns, and represented a magnificent Hall, terminated by Niches for Statues<sup>f</sup>: and behind the *Proscenium* was a Covered Portico, to which the spectators retired, in case of rain; as ancient Roman theatres were open to the weather. Pliny says this Theatre contained forty thousand spectators: it may be found in the marble plan of Rome on the Staircase of the Museum of the Capitol; and its covered portico is mentioned by Vitruvius. The remains of this Theatre, under the Palazzo-Pio, can only be seen by means of torches. The First Story consists of reticulated Brick-work in excellent preservation; and under this Story is another, the Foundation Walls of which are composed of immense Blocks of Stone, without cement, and similar to the very old

the Stage were large; because the whole representation was exhibited there; and the Orchestra (called, in English theatres, the pit) was small; because it served only for the seats of Senators and Magistrates.

walls of Rome. In the Lower Story, Baths and Reservoirs for water are discoverable; the former resembling in shape the ancient baths still seen in Magna Græcia. A mutilated Statue, draped, and similar in countenance to the medals of Pompey, stands at the entrance of the Palazzo-Pio. The Custode here is always provided with torches and a lantern, in order to conduct strangers into the Vaults.

The Palazzo-Stoppani, built after the designs of Raphael, near the Church of S. Andrea della Valle, contains, at the foot of the Staircase, an ancient Statue of Marcus Aurelius: and not far hence, near the Palazzo-Mattei, in a small Court belonging to a Convent annexed to the Church of S. Niccolo Cesarini, are remains of a circular Temple with fluted columns of tufo; and probably that which was dedicated by Sylla to Hercules.

*Piazza-Navona.* This was anciently the *Circus Agonalis*; so called, perhaps, from having been the spot where the Agonal Games, instituted by Numa in honour of Janus, were celebrated. It is one of the largest Piazzas in Rome, and has retained its original shape. Gregory XIII embellished it with two Fountains; one of which is ornamented with a Triton, by Bernini; and other sculpture, by various artists: and Innocent X erected the centre Fountain, after the design of Bernini. It consists of a circular Basin seventy-three Paris feet in diameter; in the middle of which rises a Rock, with the Statue of a Sea-horse on one side, and on another that of a Lion: on the summit of this rock is an Obelisk of red granite, covered with Hieroglyphics, and fifty-one Paris feet in height; it was found in the Circus of Romulus. The four sides of the rock are likewise embellished with four colossal Sta-

tues, representing four of the principal Rivers of the world; namely, the Ganges, the Nile, the Plata, and the Danube. The Fountain does honour to the taste of Bernini.

*Chiesa di S. Agnese, in Piazza-Navona.* This Church stands on the *Lupanarium* of the Circus Agonalis, whither S. Agnes was dragged, in order to be defiled. A Staircase near the Chapel of S. Agnes leads into the *Lupanarium*, where are considerable remains of antiquity, together with a *Bassorilievo* of S. Agnes miraculously covered with her own hair; and said to be one of the best works of Algardi!

The Church of S. Agnes, built in the form of a Greek Cross, contains stately columns of granite, a beautiful Pavement, a Cupola finely painted by Ciro Ferri, Corbellini, and Baciccio; a Statue of S. Agnes in the flames, by Ercole Ferrata; an antique Statue, now called S. Sebastiano; several fine *Bassirilievi*, (the most striking of which is S. Eustachio among Wild-beasts, by Ercole Ferrata;) the Mausoleum of Innocent X; and a High-altar incrusted with flowered alabaster, and ornamented with Columns of verde antique; and a group in marble of the Holy Family, by Domenichino Guidi.

The *Lupanarium* is damp and cold.

Near the Piazza-Navona, in the Piazza-Fiumetti, is a House, the outside walls of which are adorned with a *Fresco*, by Polidoro da Caravaggio, representing the Story of Niobe.

*Teatro di Marcello, Piazza-Montanara.* This Theatre, said to have been the second built at Rome for public exhibitions, was erected by Augustus in honour of his Nephew Marcellus; and the architecture is so fine as to have served

(g) The Statue of the Nile has its head covered, to signify that its source was unknown to the ancients.

as a model to all succeeding ages. It was four Stories high; but the two upper ones are quite destroyed; and have buried, in their ruins, the seats, orchestra, and stage. Almost half, however, of the Wall belonging to the first and second Story of the circular part of the Theatre remains, and, though lamentably defaced, proves its magnificence. The Portico of the Ground Story, which led to the lobbies and staircases, is Roman Doric, and the second Story Ionic. The edifice was built with large blocks of travertino, and held near thirty thousand spectators. In order to see the lower part of this beautiful Theatre, on which the Orsini-Palace now stands, it is necessary to appoint the Custode of that Palace to be in waiting there, about eleven in the forenoon. The Arches, Corridors, and Substructions of the Stories now remaining are highly worth notice; and in the Lower Story were, according to appearance, Baths and Reservoirs for water, like those in Pompey's Theatre. During the dark ages, the subterranean part of the Theatre of Marcellus was converted into a place of confinement; and on, or near, this spot, *the Prison of the Decemviri* once stood; in which Prison, according to Pliny and Valerius Maximus, a woman was condemned to be starved to death, and saved by her daughter, who had not long been brought to bed, and who got access to her, and supported her with her milk: till, at length, when this circumstance was discovered, the mother received pardon for the daughter's sake; a pension, likewise, was bestowed upon them; and a temple raised on the spot to filial piety.

*Portico d'Octavia.* This magnificent Edifice stood between the

Flaminian Circus and Marcellus's Theatre, in that part of Rome now occupied by the Pescheria, or Great Fish-market, and the Church of S. Angiolo in Pescheria; and was built by Augustus, in honour of his Sister, Octavia; chiefly for the purpose of sheltering the people from rain. Its form seems to have been a parallelogram, supported by nearly three hundred columns, and adorned with statues of the most exquisite workmanship. It enclosed a court, where stood a temple dedicated to Juno, and another dedicated to Jupiter; which, according to Pliny, were built after the designs of Scaurus and Betrachus, two wealthy Lacedemonian architects<sup>b</sup>: but, having suffered from fire, these temples were restored in the reign of Septimius Severus and Caracalla, as appears by an inscription still visible. The Portico of Octavia likewise comprised an exhibition-hall for paintings on certain days of the year. Judging by the shape of this Portico and its interior buildings preserved in the ancient marble plan of Rome, the present remains appear to have been one of the principal Entrances, in form square, with two fronts similar to each other, and both embellished with fluted Corinthian Columns of white marble, supporting an Entablature and Pediment, all finely executed; and among the ornaments of the capital of every Column is a Roman Eagle.

*Tempio d'Esculapio*, now *Chiesa di S. Bartolommeo*. This Church stands on what is called the Island of the Tiber; being precisely the space between the *Pons Cestius* and the *Pons Fabricius*. The Romans have a tradition that this island was formed by the corn belonging to Tarquin the Proud in the Campus

(b) Pliny says, these architects offered to build at their own expense the temples in question, provided they were allowed to inscribe them with their names: but this ho-

nour having been refused, they engraved upon the edifices a Lizard and a Frog—*Znauges* and *Barepaxos*—being, in Greek, the names of the architects as well as the reptiles.

Martius, having been cut down, and, by order of the Consuls, thrown into the river. About the year of Rome 462, when the City suffered from a pestilence, the Sibylline Books were consulted; and an embassy sent, in consequence, to bring Æsculapius of Epidaurus to Rome: when the Serpent worshipped by the Epidaurians, under the name of Æsculapius, followed the ambassadors into their galley, remained with them during their voyage home, and then quitted the vessel and swam to the Island of the Tiber, where a temple was built for him: and, to perpetuate the memory of this event, the figure of a Serpent is cut on one of the stones which served for the foundation of the temple. The serpent, however, is in the garden of the Convent belonging to the Church; and ladies are not allowed to see the Garden without an order from a Cardinal. The Columns in the Church appear to be antique, and are supposed to have belonged to the Temple of Æsculapius; the Sarcophagus, which forms the altar, is handsome.

*Chiesa di S<sup>a</sup>. Cecilia in Trastevere.* This Edifice stands on the Foundations of the House of S. Cecilia, and contains the Bath wherein she suffered martyrdom.

An ancient Vase of marble is placed in the Court leading to the Church; and the Portico is embellished with antique Columns, two of which are granite. The high-altar of the Church is ornamented with four Columns of nero and bianco antico supporting a Baldacchino of Parian marble; under which rest the relics of S. Cecilia, in a Tomb composed of alabaster, lapis lazuli, jasper, verde antique, agate, and bronze gilt. Here likewise is the Statue of S. Cecilia, by Stefano Maderno, in the position in which she was found after her martyrdom! The Pavement

encircling the Altar is of alabaster and various precious marbles; and the Ceiling is lined with ancient Mosaics. Here, also, are a small round Picture of the Caracci-school, and an ancient Pontifical Chair. On the right of the great door of the Church is an ancient Vapour Bath, quite perfect; the Walls of which contain earthen Flues to convey hot air. This is supposed to be the Place where S. Cecilia was killed; it is now converted into a Chapel, and here are two Pictures in the style of Guido; the one representing the Decapitation of the Saint, the other her Coronation.

*Basilica de S<sup>a</sup>. Maria in Trastevere,* supposed to stand on the foundations of the *Taberna Meritoria*, which was a hospital for invalid-soldiers. The Portico of this Edifice is supported by antique granite Columns, and contains ancient Mosaics, and several ancient Inscriptions. The Church is a noble structure, divided into three naves by twenty-two magnificent antique Columns of red and grey granite: four Columns of the same description support a fine architrave; and some of the Capitals are ornamented with Heads of Isis, Serapis, and Harpocrates. The Pavement is that kind of Mosaic which was invented by the Emperor Alexander Severus, and called *Opus Alexandrinum*. In the centre of the Ceiling of the middle aisle is the Assumption of the Virgin, by Domenichino!! and the Chapel to the left, on approaching the High-altar, is embellished with Frescos attributed to the same great artist. The Baldacchino of the High-altar is supported by four Columns of porphyry, and in the Tribuna are Mosaics of the twelfth century. Here, likewise, are two still more ancient Mosaics: the one representing Birds, the other a Sea-port. This Basilica also contains an ancient Pontifical Chair; toge-



ther with the Tombs of two celebrated painters, the Cav. Lanfranco, and Ciro Ferri.

In the Piazza, before the Church, is a Fountain, made during the Pontificate of Adrian I, and the most ancient of modern Rome.

*Chiesa di S<sup>a</sup>. Prisca, Monte-Aventino.* On the left, in ascending the Aventine Hill from Rome, is this Church; supposed to have been originally a pagan Temple. Twenty-four antique Columns yet remain; and an Isiaic Table was found near the Church; which circumstance leads some persons to imagine it was a Temple of Isis; especially as Isis had a temple on the Aventine Hill.

*Chiesa di S<sup>a</sup>. Sabina.* Further to the right, is this noble Edifice, supposed to stand on the foundations of the Temple of Diana, built by Servius Tullius for the common use of the cities of Latium; and therefore called *Templum commune Latium*<sup>1</sup>: or, else, on the site of the Temple of Juno, built by Camillus<sup>2</sup>. But all we know to a certainty on this subject is, that the Portico contains four antique Columns, two of which are rare granite; that the interior of the Church is supported by twenty-four particularly beautiful antique fluted Shafts of Parian marble, with Corinthian Bases and Capitals; and that the shape of the Church resembles an ancient temple. In the last Chapel on the right of the High-altar is a Picture, by Sassoferato, representing the Madonna, S. Domenico, S. Caterina, and Angels!! The small Paintings round this fine work are good: they represent the Life of our Saviour.

*Chiesa di S. Alessio.* Still further to the right is this Structure,

supposed, by some persons, to have been built on the foundations of the Temple of Hercules<sup>3</sup>. Here are an ancient Pavement and an ancient Well. The High-altar is adorned with fine Columns of verde antique: the Tabernacle is handsome; and adjoining to the Church is the Villa of the deceased King of Spain, said to stand on, or near, the site of the Temple of the *Bona Dea*<sup>4</sup>. The Garden belonging to this Villa commands a fine view. Behind the Aventine Hill is *Monte-Testaccio*, anciently *Mons-Testaceus*; which, though one hundred and sixty-three Paris feet in height, and above five hundred feet in circumference, is composed, almost entirely, of potsherds; conjectured to have been heaped upon this spot, in former ages, by workmen belonging to the potteries of the neighbourhood.

*Sepolcro di Cajo Cestio.* This Pyramid was erected in memory of Caius Cestius, one of the *Septemvir Epulonum*, a College of Priests, instituted to provide banquets, called *Lectisternia*, as offerings to the gods; whose statues, laid on superb couches, were placed at table, as the principal guests, while the banquet was eaten by the Epulones. Of Cestius's private history we are ignorant; but, as the name of M. Agrippa is mentioned in the inscriptions on the Monument, we may conclude that it was erected during the Augustan age: it measures an hundred and thirteen Paris feet in height; and each of its four sides is, at the base, sixty-nine feet in length: it was built, agreeable to the testament of Cestius, in three hundred and thirty days; and ornamented with Paintings, relative to the Sacred Ceremonies of the Epulones, and

(1) Dionysius of Halicarnassus says, "Tullius built the Temple of Diana for the common use of the people of Latium, on the Aventine Hill, the highest ground at Rome, where they assembled annually, held a Fair, and offered sacrifices to the Goddess."

(2) Camillus vowed a Temple to Juno at the siege of Veii, and erected it on this Hill.

(3) Because a statue of Hercules, when young, executed in basalt, and preserved in the Museum of the Capitol, was found here.

(4) The Earth.



still visible, though much injured by time. It stands near the Porta S. Paolo, called *Ostiense*, by Aurelian, and was on the outside of Rome till he extended her walls.

*Terme di Caracalla.* On the plain below the Aventine, and opposite to the Celian Hill, are the magnificent ruins of Caracalla's Baths; which contained sixteen hundred *Sellæ*, or bathing places; besides *Labræ*, or immense bathing tubs, of granite and porphyry; and were ornamented with peculiarly fine pieces of sculpture; the celebrated Belvedere Torsò, the Hercules of Glycon, the group called the Toro Farnese, and the Farnese Flora, having all been found here. This Building (of a square form, and more than a thousand Paris feet in extent) was begun, according to Eusebius, in the early part of Caracalla's reign, and finished before his death; except the Porticos, which were commenced afterwards, and completed by Alexander Severus. The Edifice consisted of two Stories above ground, standing on two or three Stories of subterranean apartments: and the most convenient way of seeing what remains, is to drive just beyond a Lane, called Via-Antonina, on the road to the Porta S. Sebastiano, and enter the first Garden-Gate on the right; which leads to part of the Ground-floor of these gigantic ruins: namely, a long line of Bathing Rooms and other Apartments; the former of which are supposed to have been dedicated to the use of the inferior classes of people, and the latter assigned to the officers who regulated the police of the Baths, and the servants who had the care of the furnaces, dressing rooms, &c. Steps lead from these ruins to the Story above them; where a Gate may be found, which opens into the Via-Antonina; toward the upper part of which is another Gate, leading

to the interior of the Two Upper Stories of the Edifice. Here may be traced two open Courts surrounded with Porticoes, a large Central Hall, or *Xystum*, the roof of which was supported by eight stupendous columns of granite; a circular Hall; and the great Bath, called *Cella Solearis*, in length above an hundred and eighty Paris feet, and in width above an hundred and thirty: and notwithstanding these vast dimensions, the Ceiling is said to have been supported entirely by bars of bronze, or plates of copper, laced together; but how this was effected is unknown. The *Cella Solearis* contained, as may still be seen, nine entrances for water, which formed an immense Basin, the lower part of its Walls being cased with Water-proof Mastic, called *Opus Signinum*. Two apartments, which appear to have been Kitchens, are discoverable in this Story; as are ruins of Staircases, which led to the Upper Story. The height of the remaining Walls of the Edifice is stupendous; and the whole exhibits one of the noblest specimens now existing of ancient Roman architecture. Recent excavations here have brought to light several Mosaic Pavements; but no fine sculpture, and not much fine marble: therefore it is to be concluded that all the best statues and other ornaments of these splendid Baths have long since been discovered and removed.

*Sepolcro de' Scipioni.* This Tomb is situated in a Vineyard, on the Via-Appia, still nearer to the Porta S. Sebastiano than are the Baths of Caracalla: it is on the left side of the way, and the words "*Sepulchra Scipionum*" are inscribed over the door. This was the Family Tomb of Lucius Cornelius Scipio Barbatus, great-grandfather of Asiaticus and Africanus: it is a handsome piece of Doric architecture, very perfect,

very extensive, and extremely interesting, though now robbed of its most valuable treasures, which have been removed to the Vatican Museum. The candles provided by the Custode of this Subterranean Repository are so few in number, that persons who wish to see it distinctly, should carry lights of their own: it is excessively damp.

*Porta di S. Sebastiano.* This is the Appian Gate, sometimes called *Capena*, though that Gate appears to have stood below the Villa-Mattei, between the Celian and Aventine Hills. Immediately within the Gate of S. Sebastiano is an Arch, called *that of Drusus*, though it probably belonged to an Aqueduct.

*Basilica di S. Sebastiano alle Catacombe.* The Church is about two miles distant from the Gate: it has a Portico supported by antique Columns, and is supposed to have been erected by Constantine. The High-altar displays four Columns of verde antique; and over the three Doors of ingress are Paintings, by Antonio Caracci. Under this Church are Catacombs, originally formed, no doubt, by the ancient Romans, and whence they took the pozzolana with which their buildings were made. The Christians enlarged these Catacombs, and, in times of persecution, used them as hiding-places and cemeteries; they are said to extend several miles. It is often necessary to stoop in going through these Caverns, but, generally speaking, they are neither damp nor difficult of access. The Passages are from two to three feet wide; the Chambers (of which there are several,) from four to six feet broad, and from six to eight in length, some of them being still larger; and here it is said the primitive Christians performed their religious exercises. In the Walls are Cavities about a

span and a half high, and between four and five long, many of which are open and empty, others closed with a piece of marble, sometimes containing an Inscription. Few of these Cavities appear large enough to contain a full-grown person, though the skeletons of children have frequently been found in them; and this circumstance strengthens the prevailing opinion, that children, among the ancients, were oftener buried than burnt. Here have been discovered several small Vases, called Lachrymatories, though more probably Incense-Bottles; and here likewise are places for cinerary urns. When this mark "X" is found upon a Monument, it is deemed a sure indication of a Martyr's Sepulchre, being a composition, from the Latin and Greek alphabets, to denote *Pro Christo* (\*). The Cross on a Monument is also considered as a sign that a Christian lies buried there; but it should be remembered that a Cross was the Egyptian emblem of eternal life, and many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serapis. The Churches of S. Lorenzo and S. Agnes also lead to ancient Catacombs: their extent cannot be accurately known, because it is impossible to explore every part of them, as their communications with each other are so intricate, that several persons have lost themselves in these subterranean labyrinths; which are supposed to be the *Puticuli* mentioned by Horace, Varro, and Festus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt on funeral piles, were deposited: but, in process of time, persons of a higher rank might probably be interred here; for the Romans, before Chris-

(\*) ΧΡΙΣΤΟΣ is the Greek word for Christ.

tianity prevailed, often buried their dead, as is evident from monumental inscriptions beginning with the words *Diis Manibus*. The Chapel of the Catacombs of S. Sebastiano contains a Bust of that Saint, by Bernini. It is necessary to carry lights, in order to see these Catacombs well.

*Circo di Romolo.* On the left side of the road, and at the foot of the hill on which stands the Tomb of Coecilia Metella, is the Circus of Romulus (Son of Maxentius), long called that of Caracalla; together with ruins of various Edifices belonging to it. The first of these that presents itself is a large Rotondo, supposed to have been the quarters of the Pretorian Guard, while the Emperor attended the Circus; and, enclosing this Rotondo, whose second story was a Serapeon<sup>o</sup>, are remains of a double row of lofty walls, between which, it is supposed, were the stables of the horses used for the chariot-races; while the open inner-space, or quadrangle, where stood the before named Serapeon, contained the cars. Near this building is an ancient Sepulchre, leading to the Circus, which is more perfect than any other of the whole fifteen once found at Rome; for here, the *Metæ*, the *Spina*, the situation of the Obelisk, the Seats, and the Porticos whither the spectators retired in case of rain, have long been discoverable; and the excavations recently made by the Duke of Bracciano, for the purpose of disinterring the hidden part of this Circus, have brought to view the Great Public Entrance, or Steps leading down to the Seats; of which Steps six remain on one side, and seven on the other; the *Metæ*, (small buildings, hollow within, and placed at each extremity of the *Spina*;) the whole

*Spina*, or Platform, (whereon stood the Obelisk now in the Piazza Navona, the Statues, and Altars; and where, during the Shows, bands of music are supposed to have been stationed;) and the Foundations of the Carceres, which appear to have been elegantly ornamented. This Circus is of an oblong shape, with a Circular Wall at the end where the great mass of spectators entered, and a Slightly Curved Wall at the opposite end, near the first Meta, or Goal. The breadth of the Circus, at this end, is much greater than at the other; and at each extremity of the Wall is a Tower, where trumpeters are supposed to have been placed, to give signals. The Podium, or Stand, for the Emperor and his suite, appears to have been near the first Meta: and from the Podium he, or whoever presided at these Shows, gave the signal for beginning the entertainment. On the opposite side of the Circus was the Pretorian Stand. The Archway on a line with the imperial Stand, (and immediately fronting what are called remains of the Temples of Virtue and Honour, built by Marcellus,) is, by some antiquaries, supposed to have been the Triumphal Gate; and probably the Archway, immediately opposite, was the Gate through which the Dead were borne off. In the centre of the Carceres there appears to have been another Gate, through which, perhaps, the cars entered the Circus, in order to be ranged for starting; and near the first Meta is a small Pedestal, where probably the imperial Standard might have been hoisted. The *Spina* is a wide Platform, elevated considerably above the race-course, divided into compartments, by narrow paths, and fenced round

(o) Near the Church of S. Sebastiano was found a square Altar, dedicated to Serapis,

and now preserved in the Capitol. It probably belonged to the Serapeon here.

by dwarf Walls. Pools of water, from eleven to twelve feet in length, were, in consequence of the late excavations, discovered between each Meta and the Spina; and the ground thus accidentally overflowed, is supposed to have served originally for passages from the Spina to the Cells under the Metæ. Statues were discovered in, or near, the water; and broken *Bassi-rilievi*, representing Chariots and Charioteers, were found near the Metæ; which seem to have been incrustated with these ornaments, and guarded from injury by large Circular Stones, found close to them<sup>p</sup>. Some Fragments of the *Bassi-rilievi* are well executed; others were evidently done during the dark ages. It seems probable that the Altars of Consus were kept in the Cells of the Metæ; though nothing has been found in those Cells, but bones of quadrupeds. On each side of the Circus was a Covered Gallery, the Roof of which made part of the foundations of the Seats for spectators. The Seats held about twenty thousand persons in ten rows on each side; and the covered Galleries were lighted by windows. Combats of Gladiators and Wild-beasts were sometimes exhibited in the great area between the first Meta and the Carceres; and sometimes water was introduced, and *Naumachiæ* represented: but, generally speaking, this Circus seems to have been devoted to Chariot-races. In the Walls here, (and likewise in some parts of the Wall which surrounds Rome,) are coarse earthen Vases, whose spherical shape, operating like arches, diminished the perpendicular weight of the fabric, and contributed to strengthen it. This

style of building is not supposed to have been adopted till after the reign of Caracalla; therefore, Antiquaries were at a loss to determine the date of the Circus in question, till the recent excavations made by the Duke of Bracciano, to elucidate this matter, produced an Inscription, which seems to prove, that the Circus was constructed during the reign of Maxentius, and dedicated, A. D. 311, to his Son, Romulus. To the north of this Circus, in a neighbouring Vineyard, are remains of ancient Edifices called the Temples of Honour and Virtue, built by Marcellus, after his Sicilian conquests, in the year of Rome 544; and said to have been so constructed, that it was impossible to enter the former, without passing through the latter. The situation of these Temples is, however, a disputed point: Livy places them just without the ancient Porta-Capena; and if this Gate stood, as antiquaries suppose, below the Villa-Mattei, in the narrow part of the Vale, between the Celian and Aventine Hills, these Ruins are more distant from Rome than were the Temples of Honour and Virtue. But it should be remembered that, to ascertain the *precise site* of the Porta-Capena, or any other ancient Gate of Rome, is now scarce possible, so often have the City-walls been altered!

*Sepolcro di Cecilia Metella.* Had not the Roman Barons, during the middle ages, converted this beautiful Structure into a fortress, and built a parapet and port-holes round its summit, it might have lasted to eternity, so durable is the manner of its construction. The Monument was erected by Crassus,

(p) The great skill of the charioteer consisted in turning his horses as near as possible to each *Meta*, without injury to his chariot: and as the ordinary course was seven rounds of the Circus, he, by these means, considerably shortened the distance. But as unskilful charioteers were liable to strike

their chariots against the *Metæ*, these circular Stones (lately disinterred) might probably be intended to protect them. Victory was pronounced in favour of the charioteer whose carriage, after seven rounds, first passed over a line of white chalk between the first *Meta* and the shorter of the two sides of the Circus.

to enclose the remains of his Wife, Cœcilia Metella; and notwithstanding the above-named ugly parapet, is one of the best preserved sepulchral fabrics of ancient Rome.

About two miles from this Monument is an ancient *public Ustrina*, where the dead were burnt: and near the *Fossæ Cluiliæ*, in this neighbourhood, about five miles from Rome, and on a spot now called *Casale Rotondo*, is the scene of combat between the Horatii and Curiatii, denominated, by the ancient Romans, *Horatiorum campus sacer*. No vestige remains of the five monuments erected to the memory of the five champions who were buried there.

*Basilica di S. Paolo, fuori delle Mura*. This venerable Edifice, which lately fell a prey to fire, was erected by Constantine over the grave of S. Paul; enlarged by Theodosius, finished by Honorius; and enriched with an hundred and thirty-two ancient columns of precious marble: the length of the Structure, exclusive of the Tribuna, being two hundred and forty Paris feet, and its breadth one hundred and thirty-eight. Ancient columns, eighty in number, divided it into five aisles; and twenty-four of these columns, placed in the middle aisle, were especially magnificent; being of the Corinthian Order, and each shaft one entire piece of pavonazzo, beautifully and peculiarly fluted. Splendid columns of rare marble, forty-two feet in height and fifteen in circumference, were selected to support the great arch of the Tribuna; and behind the shrine of S. Paul was placed a column with an equilateral Parian marble base of seven feet, and finely worked. The altars were ornamented with thirty columns of porphyry; and the high-altar embellished with gems. The Arch of the Great Nave was lined with Mosaics in the year 440; and on the walls, (above the grove of

precious columns which this Church presented,) were placed, from time to time, Portraits of all the Popes, two hundred and fifty in number, beginning with S. Peter, and ending with Pius VII. The pavement was composed of fragments of marble; among which were ancient sepulchral inscriptions; and the centre entrance-door, consisting of bronze, embellished with *bassirilievi*, was cast at Constantinople in 1070. Repairs were making on the outside of this Basilica, by order of Pius VII, when very early on the morning of the sixteenth of July, 1824, the whole Roof was discovered to be in flames; and, very soon after, fell down into the aisles; where the fire raged with such fury that it absolutely calcined the columns of pavonazzo, and those of Parian marble, which adorned the middle aisle; likewise splitting from top to bottom the immense columns which support the Great Arch of the Tribuna, and ruining, in the same manner, the columns of Egyptian granite and cipolino in the cross-aisle. Even the columns of porphyry on each side of the altars are, notwithstanding the extreme hardness of the marble, shivered to pieces; but the Great Arch of the middle aisle, and the Mosaics with which it is lined, though damaged, are still remaining; so likewise are several of the Portraits of the Popes: and the High-altar, under which rest part of the relics of S. Paul, is not very materially injured. The Façade, decorated with Mosaics of the thirteenth century, remains entire; as does the Colonnade erected by Benedict XIII: but the large door of bronze, cast at Constantinople, was partly melted by the violence of the conflagration.

It is impossible to contemplate these ruins without deeply regretting that the work of centuries,



and the most ancient Basilica of the Christian world, should have been thus rapidly and unaccountably destroyed<sup>q</sup>.

*Chiesa di S. Paolo alle tre Fontane.* Near two miles beyond the ruins of the Basilica of S. Paul is the spot where this great Apostle suffered; and where considerable numbers of Christians were executed, by command of the Emperor Dioclesian, after he had employed them in building his Baths. On this spot, (anciently *ad aquas Salvias*;) are three Churches: the first, *Sa. Maria Scala Cœli*, was built by Vignola, and is thought a good piece of architecture: the inside, an octagon, contains a Mosaic, by Francesco Zucca, of the School of Vasari; said to be the first thing of its kind executed in good taste, after the revival of the Arts. The second Church, that of *Saints Vincenzo and Anastasio*, contains Frescos of the twelve Apostles, a *Noli me tangere*, and the Baptism of our Saviour, all executed after the designs of Raphael, but much injured, except the two last. The third Church, that of *S. Paul*, was built by Giacomo della Porta, and does him honour: its interior contains two Altars, and three Fountains called miraculous; together with ten Columns of rare marble<sup>r</sup>, which ornament the fountains and altars. Here is a White Stone, on which S. Paul is supposed to have been decapitated: and here, likewise, is a Picture of the Crucifixion of S. Peter, by Guido; which appears to have been finely executed, but is now much spoiled.

*Excavations on the estate of*

*the deceased Duchess of Chablais.* Returning from S. Paolo alle tre Fontane, we see, on the right, not far distant from the Tomb of Cœcilia Metella, two Excavations, which have recently disclosed the lower part of two ancient Roman Villas. That nearest to the Tomb of Cœcilia Metella is supposed to have belonged to the Consul Marcus Proculus, or his Daughter; and displays the Shape and Walls of several Rooms, where *Bassi-relievi* and a Statue have been found; and also some beautiful Pavements. The rooms seem to have been painted like those at Pompeii. The plan of this Villa is discoverable, so far as to prove that the apartments were small, though numerous. Here was found Ancient Glass, some pieces being very thick, others very thin, and in a state of decay. The Villa on the hill to the left exhibits Subterranean Arches, above which are the Foundations of a square Portico, once supported, as it seems, by forty stuccoed pillars. The centre of this Portico is not excavated: the Walls appear to have been adorned with Paintings; and the Floors paved, like those of the opposite Villa; which was discovered in consequence of a piece of tessellated pavement being worked out of a mole-hill.

*Chiesa di S. Urbano alla Caffarella.* On the eminence above the Fountain of Egeria is a Church dedicated to S. Urbano; and originally an ancient Temple; which, from the old name of the spot, *ad Camœnas*, was supposed to have been dedicated to the Muses, till the discovery (in the subterranean part of the Building) of

(q) Architects say, the beams of cedar, which supported the roof of S. Paul's, were so prodigiously thick that they must have smouldered for days, before the flames burst forth: and it is even conjectured that a train of combustibles must have been employed in order to make the fire communicate from beam to beam.

The Kings of England were, before the Reformation, protectors of the Basilica of S. Paul, in the same manner as the Emperor of Germany is protector of S. Peter's, the King of France of S. Giovanni in Laterano, and the King of Spain of S. Maria Maggiore.

(r) Two of these columns are green porphyry.



an Altar inscribed to Bacchus, by Apronianus, interpreter of his mysteries, and exhibiting the Dionysiac Serpent<sup>s</sup>. This discovery led antiquaries to change their opinion, and conclude that the Temple was consecrated to Bacchus. Four fluted Composite Columns of white marble, which appear to have originally supported the Portico, or vestibule, now make part of the Exterior Wall of the Church: under the Portico, on the right of the Entrance-door, is the Altar inscribed to Bacchus; and the interior of the Church (in form a parallelogram) is ornamented with a fine Frieze of Stucco, and Medallions of the same description on the Ceiling. The Crypt, where the Dionysiac Altar was found, merits notice, as it probably made part of the ancient Temple.

*Fontana della Dea Egeria.* This Grotto, according to Flaminius Vacca, was consecrated, by Numa Pompilius, to the Wood-Nymphs; and the water which supplied its Fountain was the Ovidian Almo. At the upper end of a Grotto displaying considerable remains of the *opus reticulatum*, and situated below the Temple of Bacchus, in the Valley of the Caffarella, (formerly *ad Camœnas*,) are remains of a Recumbent Statue, called Egeria, though supposed, by antiquaries, to represent the Almo<sup>t</sup>;

(s) The *Dionysia* were festivals in honour of Bacchus, originally instituted by the Greeks; though afterwards observed by the Romans. Small gold baskets, containing fruits mingled with serpents, were sometimes carried by noble virgins at these festivals. The worshippers imitated, in their dress and actions, the poetical fictions concerning Bacchus; they clothed themselves with fauns' skins, fine linen, and mitres; carrying in their hands thyrsi, drums, pipes, and flutes, and crowning their heads with garlands of ivy, vine-leaves, flowers, &c. And the lower classes of the modern Romans go annually, on the first Sunday in May, to the Valley of the Caffarella; where they carouse, and crown themselves with garlands of flowers; thence returning to Rome, like Bacchanals, dancing and singing to various instruments of music. This festival commences with the

and round the Walls are Niches, apparently made for the reception of other statues. This is denominated *the Grotto of Egeria*: but, as it seems probable that there were several of these *Nymphææ* in the vicinity of the Almo, and as it likewise appears, from classic writers, that the Fountain of Egeria was near the ancient Porta-Capena, we have no good authority for calling the Fountain in question that of Egeria.

*Tempio di Redicolo*, or more properly *Redeundo*. Beyond the Fountain called that of Egeria, and standing in the same valley, is a beautiful small Structure of brick, ornamented with pilasters, and once embellished with a portico now destroyed. This building has long been denominated *Tempio di Redicolo*, or, more properly, *Redeundo*; which Temple was erected when Hannibal raised the siege of Rome and returned toward Naples, and therefore called *the Temple of the Return*, as the word expresses: and the situation of the structure in question on a spot supposed to be the site of Hannibal's Camp<sup>v</sup>, would establish the belief that it may be remains of the Temple of the Return, did not Pliny describe that Temple as standing to the right of the Via-Appia, in an opposite direction.

*Porta-Pia.* This Gate, built by Pius IV, was anciently called

dawn, and ends about mid-day. The lower classes of modern Romans, as already mentioned, retain many of the religious customs of their ancestors; and therefore this annual festival tends to confirm the opinion of the Church of S. Urbano alla Caffarella having been originally a Temple of Bacchus.

(t) The *Aqua Mercurii*, with which Roman shopkeepers blessed their goods.

(v) Near half a mile beyond the Porta S. Sebastiano, on the left, is a small rivulet, which being impeded in its course, has formed a Marsh: beyond this rivulet is a gradual ascent to the Chapel of *Domine quo vadis*, where the road divides into two branches; that on the left leading to the *Tempio di Redeundo*: and from the commencement of the Marsh to this Temple, and perhaps further, appears to have been the site of Hannibal's Camp.

*Porta-Nomentana*; because it led to Nomentum.

✓ *Chiesa di S. Agnese fuori di Porta-Pia*. This Edifice, which is about one mile from Rome, was erected by Constantine over the grave of S. Agnes, at the desire of his Daughter Constantia. A Corridor, containing forty-five steps of fine marble, leads down into the Church; and on the Walls of this Corridor are ancient Inscriptions. The Nave is supported by sixteen antique Columns; two of which are pavonazzo, beautifully fluted; and the only specimen of the kind now to be met with at Rome. Four other Columns, near the High-altar, are of rare marble; and those which support the Baldacchino are of the finest porphyry. The High-altar is composed of precious marbles, and enriched with two antique Candelabra of bronze gilt; under it lie the ashes of S. Agnes. The Chapel of the Madonna contains a beautiful antique Candelabrum, and a Head of our Saviour, by Michael Angelo.

✓ *Chiesa di S<sup>a</sup>. Costanza*. Near the Church of S. Agnes is that of S<sup>a</sup>. Costanza; dedicated, by Constantine, to Christian worship, that it might serve as a burial-place for his daughter. This elegant Rotondo, supposed to have been originally a Temple consecrated to Bacchus, still retains its ancient form. The Cupola is supported by twenty-four granite Columns, placed in a double circle; and in the middle of the Church is an elevated Platform, on which the Pagan Altar seems formerly to have stood, and where the remains of S. Costanza afterwards rested.

That part of the Ceiling nearest to the circular wall is adorned with beautiful ancient Mosaics, representing a Vintage, Birds, and Arabesques; and apparently executed when the arts were in their highest perfection. The porphyry Sarcophagus, ornamented with Boys and Grapes, which is now in the Vatican Museum, was taken from this Temple.

Adjoining to the Church of S<sup>a</sup>. Costanza are considerable remains of a Structure supposed to have been a *Hippodrome*, built by Constantine<sup>u</sup>.

A little further on, is the *Villa-Faonte*, where it is believed that Nero put an end to his existence; and, about one mile from this Villa, is the *Ponte Lamentano*, anciently *Pons Nomentanus*, near which are remains of two Sepulchres; that on the left seems to have been *the Tomb of Menenius Agrippa*, and now serves as a shelter for oxen; the other is nearly destroyed. Immediately behind these tombs rises, in an amphitheatrical form, the *Mons Sacer*; whither the Plebeians retired, in the year of Rome 260, by the advice of Sicinius; till persuaded to return, by the eloquence of the above-named Menenius Agrippa: and whither they again retired, in the year of Rome 305, in consequence of the tyranny of Appius Claudius.

*Porta di S. Lorenzo*. This Edifice, originally one of the arches of the Martian<sup>v</sup>, Tepulan, and Julian aqueduct, was made into a City-gate by Aurelian; who called it *Porta-Collatina*, because it leads to Collatia, where Lucretia killed herself<sup>x</sup>.

• (u) Beyond the Church of S. Costanza, on the right, in the Garden of the Villa-Ruffini, is a Columbarium, recently discovered, and containing a large number of cinerary urns, human bones, and inscriptions. It appears to have been a public burial-place.

(w) The Martian Aqueduct, an Etruscan work, merits notice, on account of its great

antiquity; as the *Aqua Marcia* is supposed to have been conveyed to Rome from the Lake Fucinus, (above thirty miles distant,) by Ancus Martius.

(x) This Gate, according to the Inscription it bears, must have been reconstructed by Honorius.

*Basilica di S. Lorenzo.* About one mile from the Gate of S. Lorenzo is this Church; which was erected by Constantine on the foundations of a Temple consecrated to Neptune, of which there are considerable and beautiful remains: namely, the six Pillars of the Portico, four of which are fluted; two Pillars of green porphyry at the extremity of the Tribuna behind the High-altar; four of red porphyry, which support the Baldacchino; a fine antique Cornice round the Tribuna; ten fluted Columns of pavonazzo, partly buried in the earth, two of them having Military Capitals, the other eight Corinthian Capitals beautifully executed; twenty-two Columns of oriental granite, which support the Nave; together with some Very Ancient Pavement, and some of the time of Constantine. To the right, on entering the Church, is a Sarcophagus, ornamented with *Bassi-relievi* representing an ancient Marriage-ceremony! and, behind the High-altar is another Sarcophagus with Bacchanalian emblems. The ashes of S. Lorenzo, and other Christian Martyrs, rest here.

*Porta-Maggiore.* This Gate, formerly called *Prænestina*, is one of the arches of the *Castellum* of the Claudian Aqueduct, which conveyed three streams of water to Rome: two coming forty-five miles, and the third above sixty. It is practicable, by the aid of a ladder, to ascend into this Aqueduct at the Gate of S. Lorenzo. The ancient *Porta-Prænestina* seems to have been so called because it led to Præneste; and the modern name might, probably, have been

given because the Gate stands in the road to S<sup>a</sup>. Maria Maggiore.

About three miles distant from the Porta-Maggiore, and parallel with the ancient Via-Prænestina, is a spot called *Tor de' Schiavi*; where, among other ruins, are remains of a Temple, the subterranean part of which particularly merits notice.

*Porta S. Giovanni.* This Gate, formerly called *Celimontana*, from being placed on the *Mons-Cælius*, was restored by Gregory XIII, according to the designs of Giacomo della Porta.

The road beyond the Porta S. Giovanni exhibits magnificent remains of the Claudian, Tepulan, and Martian Aqueducts; together with several ancient tombs: and previous to passing the Acqua Santa, formerly called *Salutare*, we find a small, square, brick Edifice, adorned with Doric Columns, and supposed to have been the Temple of *Fortunæ Muliebris* erected by the Roman Senate, in honour of the Roman Matrons, on the spot where Veturia and Volumentia overcame the determination of Coriolanus<sup>2</sup>. This Temple is supposed to have been restored by Faustina the younger; because we see, on the reverse of her silver medals, a figure of Fortune with this legend:

#### FORTVNÆ MULIEBRI.

Further on, to the right, and about five miles from Rome, is a large farm, belonging to the Torlonia family, and called *Roma Vecchia*; but, probably, nothing more than an ancient Roman Village; (as the suburbs of the City could scarce

(y) The Lizard and the Frog of the Spartan architects, already mentioned, are said to be discoverable on one of the columns of the Tribuna.

(z) Dionysius of Halicarnassus says, "Coriolanus, when he threatened Rome the second time, encamped about thirty stades from that

City, on the road leading to Tusculum:" and the same writer adds, "that the Temple of Female Fortune was erected on this spot, by the Roman Senate and People; and her Statues, two in number, (one presented by the Roman Ladies, the other by the Senate and People,) placed in the Temple."

have extended so far ;) where, among other ruins, are the remains of a Theatre, *Diætæ*, and Reservoirs of Baths, one of them being full of water: they precisely resemble the Sette Salle of the Baths of Titus<sup>a</sup>. Beyond these reservoirs, and still further to the right, is a peculiarly shaped Tomb, which belonged to the family of Cœcilia Metella.

#### GATES OF ROME, NOT ALREADY MENTIONED.

*Porta-Angelica*, built by Pius IV. Near this Gate passed the *Via-Triumphalis*, which came down from the *Clivus Cinnae*, a part of the Janiculum, now called Monte-Mario.

*Porta-Latina*, supposed to have been the *Porta-Firentina*.

*Porta-Pinciana*<sup>b</sup>, said to have taken its name from the palace of the Pincian family which stood near it, and from whom the whole Hill was called *Mons-Pincius*.

*Porta-Portese*, so denominated from the magnificent Harbour of Porto, constructed by Claudius. The gardens, which Julius Cæsar bequeathed to the people, are supposed to have been near this Gate.

*Porta di S. Pancrazio*, anciently called *Aurelia*. By this Gate Trajan's Aqueduct enters Rome: its course is thirty-five miles; and in consequence of having been renewed and augmented by Paul V, it is now called *Acqua-Paolo*.

The most frequented roads which led to Rome are supposed to have had double Gates; one being allotted to those persons who entered the City, and the other to those who quitted it. Thus the ancient Carmental Gate was dou-

ble; "and from the right hand side marched out the Fabii<sup>c</sup>." At each Gate a bronze statue of some god, or tutelar genius, seems to have been placed: and Lucretius mentions that the right hands of these statues were perceptibly worn by the frequent kisses of passengers.

The Gates of Rome are now twelve in number.

#### WALLS OF ROME.

The original Walls of Rome, as we are told by Dionysius of Halicarnassus, were made with rough stones placed carelessly one upon another: but Tarquinius Priscus erected Walls of stones cut square and smooth, each one being sufficiently large to load a car. He likewise added to this defence an *Agger*, or broad Rampart of earth, bordered by a deep and wide Ditch. Antiquaries have not been able to ascertain the exact limits of his *Agger*; though vestiges of this fortification are said to exist on the Quirinal Hill, to the north-east of Dioclesian's Baths. Vestiges of the *Agger* constructed by Servius Tullius, (who enclosed the rest of the Quirinal, the Viminal, and the Esquiline Hills,) are, as already noticed, very apparent, under the Terrace of the Casino-Barberini, in the Domain of Sallust: and leading from the Iron Gate of that Casino to the Mound called *Campus Sceleratus*, is another Rampart of earth, which seems to have been either a continuation of Servius Tullius's *Agger*, or part of that previously made by Tarquinius Priscus. These *Aggers* probably extended from the Salarian to the Esquiline Gates; because this quarter of Rome was, by nature, undefended. Aurelian enclosed the

(a) According to some opinions these ruins made part of the ancient *Pagus Lemonius*; but, according to others, they are nothing more than the remains of an immense Villa. Precious marbles, statues, busts, and sarco-

phagi, have been found here.

(b) The *Mons-Pincius* and the *Mons-Hortulorum* are synonymous.

(c) LUVIUS, l. 2, c. 49.

*Campus Martius*, and added considerably to the extent of the City: indeed, Vopiscus asserts, that Aurelian's Wall was near fifty Roman miles in circumference<sup>d</sup>. How far this assertion merits credit we have no means of ascertaining: but the present Walls of Rome are certainly not more than from fifteen to sixteen Roman miles in circumference, comprehending that part erected by Leo IV, about the year 850, to enclose the *Mons-Vaticanus*, and secure S. Peter's against the incursions of the Saracens. Dionysius of Halicarnassus records, that Rome, in the forty-seventh year after the expulsion of her kings, was about the size of Athens. Pliny mentions the Walls of the first-named city as being, in the days of Titus, rather more than thirteen Roman miles in circumference; and, therefore, previous to the extension of the Walls by Aurelian, they could scarce have contained above one million of persons; and consequently the authors who compute the population of ancient Rome at four millions, must have included the suburbs, which unquestionably were immense<sup>e</sup>. Between the Porta del Popolo and the Porta-Pinciana<sup>f</sup> the present Walls seem to have been repaired in the Saracenic manner; from the Porta-Pinciana to the Porta-Salara they are supposed to have been the work of Belisarius: between the Porta-Pia and the Porta S. Lorenzo they display a specimen of the style of building in the reign of Tiberius; as, near the former Gate, there is in the Wall a Quadrangular Projection, supposed to be remains of Barracks erected by him for his Pretorian Guards<sup>g</sup>, and afterwards

converted into part of the City-walls by Constantine, or Honorius. The Walls near the Porta-Maggiore were probably built, or repaired during the thirteenth century, when that Gate was formed out of one of the Arches of the *Castellum* of the Claudian Aqueduct. The Walls extending from the *Amphitheatrum Castrense* to the Porta S. Giovanni, and onward in that direction, are supposed to be of the time of Honorius: as indeed are the greater part of the Walls which now surround Rome: though, in some places, and particularly between the Porta-Pia and the Porta S. Lorenzo, there are portions of these Walls which bear the stamp of very remote antiquity.

#### BRIDGES OF ROME.

*Pons Ælius*, now *Ponte S. Angelo*. This fine Bridge, constructed by the Emperor Ælius Adrianus, and therefore called *Pons Ælius*, was repaired by Clement IX, who, under the direction of Bernini, added the Balustrades and Statues, which still remain.

*Pons Triumphalis*, so called, because the Roman generals passed over this Bridge, when they obtained the honour of a triumph. It is now destroyed; but its remains may be discovered between the Castle of S. Angelo and the Church of S. Giovanni de' Fiorentini when the Tiber is low.

*Ponte Sisto*, formerly called *Pons Janiculensis*, on account of its proximity to the Janiculum Hill. According to some opinions, this Bridge was built by Trajan; and, according to others, by Antoninus Pius. It was repaired by

†(d) Vopiscus was contemporary with Aurelian; but is supposed to be incorrect.

(e) Dionysius of Halicarnassus says, "It is difficult to determine the extent of Rome, because the magnificent buildings on the sides of the highways seem to be a continued City."

(f) Now closed up.

(g) Part of the *Castrum Prætorium* may be traced in a Vineyard adjoining to the City-walls; and seems to have been in shape a parallelogram, surrounded by a double *agger*: it had four entrances.

Sixtus IV, and, in consequence, called by his name.

*Pons Fabricius*, now *Ponte dei quattro Capi*. This Bridge was constructed, in the year of Rome 690, by Fabricius, *Curator Viarum* (inspector of roads,) and called Quattro Capi from four Hermæ of Janus Quadrifrons, with which it was ornamented<sup>h</sup>.

*Pons Cestius*, now *Ponte di S. Bartolommeo*. This Bridge was constructed by Cestius, in the time of the Republic, and repaired about the year 367 of the Christian era.

*Pons Palatinus*, or *Senatorius*, broken down, and now called *Ponte Rotto*. This was the first Edifice of its kind which the ancient Romans built of stone. The Censor Fulvius is supposed to have begun, and Scipio Africanus and L. Mummius to have finished it. Julius III, and Gregory XIII, repaired this Bridge; but the extraordinary inundations of the Tiber, during the middle of the sixteenth century, totally destroyed it.

(h) The four Hermæ which originally ornamented this Bridge may still be discovered lying on the ground in its vicinity; though

*Pons Sublicius*. This Bridge, the first thrown over the Tiber, was the work of Ancus Martius; and acquired the name of *Sublicius* from the wooden piles which supported it. On this Bridge Horatius Cocles stopped the army of Porsena, till the Romans had broken down that part which was behind their gallant Leader; who then threw himself into the river, and swam to Rome. After that event, the planks were laid across, without being fixed with nails, that they might be removed, in case of sudden danger. This Bridge was repaired, under Augustus, by M. Æmilius Lepidus; and afterwards by Antoninus Pius: but an inundation, in the year 780, broke it down; and under Nicolás V it was wholly destroyed. From this Bridge the bodies of Commodus and Heliogabalus were thrown into the Tiber; and when that river is low, the remains of the Foundations of the Bridge may be seen from Ripa-grande.

one or two, being placed behind a door, it is not easy to find them.





## CHAPTER VII.

## R O M E.

**Basilica di S. Pietro—Obelisk—Fountains—Colonnades—Covered Galleries—Vestibule—Exterior dimensions and decorations of the Church—Interior dimensions, &c.—Subterranean Church—Ascent to the Cupola and the top of S. Peter's—Old Sacristy—New Sacristy—Vaticano—Museo-Chiaramonti—Museo Pio-Clementino—Libreria Vaticano—Chiesa della Trinità de' Monti—Obelisk—Chiesa dei P. P. Cappuccini—Palazzo-Barberini—Chiesa di Sa. Maria della Vittoria—Fontana di Termine—Chiesa di S. Andrea—Palazzo-Pontificio—Palazzo-Rospigliosi—Garden of ditto—Fontana di Trevi—Chiese di Sa. Maria del Popolo—S. Carlo al Corso—S. Lorenzo in Lucina—S. Ignazio—de' S. S. Apostoli—di Sa. Maria—di Loretto—Gesù—S. Andrea della Valle—della Trinità de' Pelegrini—di S. Carlo a Catenani—S. Giovanni de' Fiorentini—Sa. Maria in Vallicella—Sa. Maria della Pace—S. Agostino—Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Chiesa di S. Luigi di Francia—Palazzi Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini—Accademia di S. Luca—Hospitals—Mosaic Manufacture—Artists—Medical Men—Bankers—Theatres—Carnival—Festival on the Monte-Testaccio—Amusements during Lent—Ceremonies of the Holy Week—Easter-day—other Days on which the Pope officiates in public—Entertainments given to the Emperor of Austria—Protestant Chapel—Hotels—List of Objects best worth notice, as they lie contiguous to each other—Promenades—Villas Oligiati, Borghese, Ludovisia, Albani, and Mattei—Church of S. Onofrio—Fontana-Paolina—Villas Doria-Pamfili, Madama, and Mellini.**

**BASILICA di S. Pietro.** S. PETER'S is placed on the summit of a gentle acclivity, in an immense Piazza of an oval form, once the Circus of Nero. Its centre is adorned with an Obelisk of red Egyptian Granite; the only one at Rome which has been preserved entire: it was transported from Heliopolis to Ostia by order of Caligula; and afterwards placed, by Nero, in his Circus<sup>1</sup>: it measures one hundred and twenty-six Paris feet from the ground to the top of the cross; and was erected by Sixtus V, under the direction of Fontana; who, in order to raise it out of the earth in which it lay buried, contrived forty-one machines with strong ropes and iron rollers; and though all the powers of these machines were applied at once, by means of eight

hundred men and one hundred and sixty horses, the work was not accomplished under eight days: and to transport the Obelisk to the place where it now stands, though only three hundred paces from the spot where it lay, cost four months' labour. But the greatest proof of Fontana's skill in mechanics was displayed when he elevated this stupendous mass, and fixed it in its present situation, by the aid of machines consisting of fifty-two powers, all of which were applied at the same moment, in obedience to preconcerted signals. Having been raised to a proper height, it was placed, amidst the acclamations of the people and the discharge of cannon from the Castle of S. Angelo, on the backs of four lions, without any cement; its own weight being

(1) This Obelisk is a single piece of granite, seventy-six Paris feet in length, but without hieroglyphics; it was cut out of the quarries of Syene, erected at Heliopolis by

Nuncoreus, the son of Sesostris; and dedicated, by Caligula, to Augustus and Tiberius. The dimensions of the vessel which conveyed it to Rome are given by Pliny, *Lib. 16, Cap. 40.*

sufficient to ensure it from falling. Report says, however, that Fontana nearly miscarried in this last operation; the ropes having stretched so much more than he expected, that the Obelisk could not have been raised high enough to rest on its pedestal, if an English sailor, at a time when every spectator was restricted from speaking, lest the signals should not be heard by the workmen, had not, in defiance to this order, called out—"Wet the ropes;" which was accordingly done, and the Obelisk in consequence raised to its destined height. One of the beautiful Fountains of this Piazza was erected by Innocent VIII; the other by Clement X; and the Colonnades (a master-piece of architecture) were built by Bernini, during the Pontificate of Alexander VII. Their form is semi-circular; and they consist of two hundred and eighty-four large Doric Columns of travertino, intermixed with Pilasters, and forming, on each side of the Piazza, a Triple Portico, that in the centre being sufficiently spacious for two carriages to pass each other. The height of these Colonnades is sixty-one Paris feet, the breadth fifty-six, and on the entablature is a Balustrade ornamented with one hundred and ninety-two statues, each being about eleven feet and a half in height. The Fountains were made after the designs of Carlo Maderno; they throw a considerable body of water nine feet high; and the circular Basins which receive this water are entire pieces of oriental granite, fifty feet in circumference. Beyond the Colonnades are two magnificent covered Galleries, or Cloisters, each three hundred and sixty Paris feet in length, and leading to the Vestibule of the Basilica, which stands

on the summit of a noble flight of steps, adorned with Statues of S. Peter and S. Paul, by Mino di Fiesole. The Vestibule (which is four hundred and thirty-nine Paris feet in length, by thirty-seven wide and sixty-two high) contains Equestrian Statues of Constantine and Charlemagne<sup>k</sup>; together with a celebrated Mosaic, by Giotto, called *La Navicella di S. Pietro*. The Front of the Basilica, three hundred and seventy Paris feet in length, and one hundred and forty-nine in height, was built according to the designs of Carlo Maderno; and is ornamented with immense Corinthian Columns and Pilasters of travertino; each Column being eight feet three inches in diameter, and eighty-eight feet high, base and capital inclusive. The front is terminated with a Balustrade surmounted by thirteen colossal Statues, seventeen feet in height, and representing our Saviour and the Apostles. The *Basso-rilievo*, under the Balcony in the centre of the building, is by Buonvicino, and represents our Saviour giving the keys to S. Peter. The Centre Door of the Church is bronze, ornamented with *Bassi-rilievi*; and was made during the Pontificate of Eugenius IV; and over this Door is a *Basso-rilievo*, by Bernini, representing our Saviour intrusting the care of his Flock to S. Peter. The circumstance of that Apostle having been buried in the Circus of Nero induced Constantine to erect, over his remains, a spacious Church; which, after standing eleven centuries, at length fell into decay, and Nicholas V began to re-build it, about the year 1450, according to the plans of Rosellini and Alberti: his successors, however, discontinued the work, till the Pontificate of Paul II, under whom it was re-

(k) The statue of Charlemagne is by Agostino Cornacchini, and that of Constantine by Bernini.

sumed. Julius II (elected Pope about thirty years after the death of Paul) chose the famous Bramante as his architect; who formed the design of erecting a Cupola in the centre of the Edifice. On the demise of Julius and Bramante, Leo X intrusted the work to Raphael, and other persons: after their death Paul III chose Sangallo as his architect; and upon the decease of this artist, committed the work to Michael Angelo, who made a new design for the Cupola: he likewise intended to have erected a portico, resembling that of the Pantheon; but death frustrated his purpose. Succeeding architects, however, were directed to go on with his Cupola; which was completed during the Pontificate of Sixtus V. Carlo Maderno finished the other part of the Basilica, in the Pontificate of Paul V; and Pius VI erected the new sacristy. Michael Angelo intended to have built S. Peter's in the form of a Greek cross; but Carlo Maderno followed the plan of Bramante, and made a Latin one. In the year 1694, this Edifice was supposed to have cost 47,000,000 Roman crowns; and much more has been since expended for the Mosaics, the new Sacristy, &c.

The interior length of S. Peter's from the Entrance-door to the end of the Tribuna, is six hundred and fourteen English feet; the breadth of the Nave two hundred and seven, the breadth of the Cross seventy-nine, the diameter of the Cupola one hundred and thirty-nine,

(l) These dimensions are taken from a Manuscript, hung up in the lower gallery of the Cupola.

According to Vasi, the interior length, from the Entrance of the Basilica to that part of the Tribuna immediately below the Chair of S. Peter, is, Paris feet, five hundred and seventy-five—the breadth of the Great Nave eighty-two feet, and its height one hundred and forty-two—the breadth of each Side Aisle twenty feet—the circumference of each of the four Pillars which support the Cupola two

the height, from the Pavement to the first Gallery, one hundred and seventy-four, to the second Gallery, two hundred and forty, to the representation of the Deity in the Lantern, three hundred and ninety-three, and to the summit of the exterior Cross, four hundred and forty-eight feet<sup>1</sup>. So admirably proportioned is this Basilica, that, notwithstanding its immense size, no person, at first sight, perceives the dimensions to be remarkably large; and the Statues of Children, which support the Vases for holy water, do not appear more than three feet in height, though they are really gigantic. The interior of this master-piece of human genius is incrustated with rare and beautiful marbles, adorned with the finest Pictures in Mosaic existing, and supported by an immense number of magnificent Columns, the greater part of which are antique; and seven, if report speak true, were taken from Solomon's Temple. The Pavement is marble, and very handsome.

The *Sacra Confessione* was designed by Carlo Maderno, and is encircled by a beautiful Balustrade, composed of splendid marbles, and decorated with above an hundred superb and elegant Lamps, which are always burning. A Double Staircase leads down to the interior part; which is incrustated with a profusion of precious marbles, and embellished by Statues of S. Peter and S. Paul, and other appropriate ornaments: but here, in 1822, was erected (to the regret of every person of taste<sup>m</sup>) a semi-colossal

hundred and six feet, and their height one hundred and sixty-six feet—the diameter of the Cupola one hundred and thirty feet—and the height, from the pavement under the Cupola to the extremity of the cross on its summit, four hundred and twenty-four feet.

(m) It is said that Canova shed tears on being directed to place the Statue in its present situation. The remains of Pius VI, illustrious for the patience and resignation he displayed in adversity, have been lately deposited near the Cappella della Sacra Confessione.

Statue, by Canova, of Pius VI; representing the Pontiff on his knees before the magnificent Gates of bronze gilt which enclose what ought, properly speaking, to be called the *Sacra Confessione*; because it is part of the ancient Oratory built over the grave of S. Peter; and in this small Chapel rest the mortal remains of that Apostle. The sumptuous Baldacchino which canopies the High-altar was erected by Urban VIII, after the designs of Bernini; and is made of bronze gilt, and near ninety feet high. The designs for the Mosaics in the Cupola under which the Baldacchino stands, were drawn by Giuseppe d'Arpino; and the Evangelists particularly merit notice; as do the Statue of S. Andrew near the High-altar, by Du Quesnoy, and that of S. Domenico, by Le Gros. The bronze Statue of S. Peter is said to have been cast during the Pontificate of Gregory the Great, from the fragments of a demolished statue of Jupiter Capitolinus. At the upper end of the middle Nave is the Tribuna, decorated according to the designs of Michael Angelo; and containing the Chair of S. Peter; above which the Holy Ghost is represented in painted glass, in the form of a Dove. On each side of the Tribuna is a magnificent Monument; that on the right, by Bernini, being in memory of Urban VIII, (whose Statue is finely executed in bronze;) and that on the left designed by Michael Angelo, and executed by Guglielmo della Porta, in memory of Paul III:!! it represents Prudence as an old woman, and Justice as a girl, so beautiful that a

Spaniard, Pygmalion like, is said to have fallen in love with this Statue; in consequence of which it was clothed with a bronze garment. Near the Tribuna is the Tomb of Alexander VIII, adorned with a beautiful *Basso-rilievo*, by Angelo Rossi; and over the Altar of S. Leo the Great, between Columns of red oriental granite, is an *Alto-rilievo* of that Pope threatening Attila, King of the Huns, with the vengeance of S. Peter and S. Paul, by Algardi!! Near this Altar are two fine Mosaics<sup>n</sup>; the one, representing the Crucifixion of S. Paul, being a copy from a celebrated picture, by Guido; the other representing the Fall of Simon Magus, from a celebrated picture by Francesco Vanni. Further on is a Mosaic of Raphael's Transfiguration; and near it the Tomb of Leo XI, by Algardi. On this side of the Church is the Cappella del Coro, where the Cardinals, Canons, &c., assemble daily, to attend divine worship; and where there is particularly good music. Not far hence, over a door leading to one of the Organ-lofts, in an unornamented tomb, rest the remains of Pius VII—perhaps the most amiable and exemplary Sovereign who ever occupied the Papal throne! and over the door which leads to the Cupola is a Monument to the memory of Maria-Clementina Sobieski, with her Picture copied in Mosaic by the Cav. Cristofari, from a painting by Sterne. The last Chapel on this side contains the Baptismal Font, originally the Tomb of the Emperor Otho II; it is of porphyry, with bronze ornaments, executed by Fontana. Over the Altar in this

(n) These Mosaics, called *Roman*, consist of small pieces of glass (some of them being scarcely larger than pins' heads) tintured with all the different degrees of colour necessary to form a picture: and, when the mosaics are finished, they are polished in the same manner as mirrors. The ground on which these vitreous particles are placed consists of

calcined marble, fine sand, gum-tragacanth, whites of eggs, and oil; which composition continues, for some time, so soft, that there is no difficulty either in arranging the pieces, or altering any which may have been improperly placed: but, by degrees, it grows as hard as marble; so that no impression can be made on the work,

Chapel is a fine Mosaic, copied from a celebrated picture by Carlo Maratta, representing the baptism of our Saviour. On the opposite side of the Church is a Chapel containing a *Pietà* by Michael Angelo, which not being equally colossal with almost every other surrounding object, appears to disadvantage: the Frescos here are by Lanfranco: on this side, likewise, is a Chapel containing a Column, said to be that against which our Saviour leaned when he disputed with the Doctors; and a Sarcophagus which once enclosed the ashes of Probus Anicius, Prefect of Rome. The Braschi-Chapel contains a Crucifix, by Ghirlandajo. Further on, toward the high-altar, is the Tomb of Christina of Sweden by Fontana; and over the altar of the Chapel of S. Sebastiano is a fine Mosaic of the Martyrdom of that Saint, copied from a celebrated picture, by Domenichino. Beyond this Chapel is the Tomb of the Countess Matilda (who died in 1115,) by Bernini; and opposite to the Cappella del Coro is the Cappella del Sacramento, which contains a rich Tabernacle, made after the designs of Bernini, and an Altar-piece painted in fresco by Pietro da Cortona; here, likewise, is the Tomb of Sixtus IV, in bronze, with *Bassi-rilievi* by Antonio Pollajuolo. Further on is the Tomb of Gregory XIII, adorned by Statues of Religion and Energy, the latter of which is much admired; and near this Monument is a beautiful copy, in mosaic, of Domenichino's *chef-d'œuvre*, the Communion of S. Girolamo; for which picture he received only three crowns. Further on, is a copy, in mosaic, of the Martyrdom of S. Erasmus, by Nicolas Poussin. Nearer still to the Tribuna is a copy, in mosaic, of S. Peter sinking, by Lanfranco: and opposite to this Mosaic is the Monument of Clement XIII, by Canova. The

recumbent Statues of two Lions are admirably executed, and especially that which sleeps. Further on is a copy, in mosaic, of Guido's *chef-d'œuvre*, the Arch-Angel Michael, and likewise a copy, in mosaic, of Guercino's celebrated picture, representing the Story of S. Petronilla. This is deemed the finest Mosaic in S. Peter's; and was executed by the Cav. Cristofari. Beyond the Altar of S. Petronilla is the Monument of Clement X, whose Statue was done by Ercole Ferrata: opposite to this Tomb is a copy, in mosaic, of S. Peter raising Tabitha, by Placido Costanza. The ten Mosaics in the small Cupolas are executed after the designs of celebrated painters.

Under S. Peter's is a subterranean Church, built by Constantine, into which ladies are not usually allowed to descend without permission from the Pope; this permission, however, may easily be obtained.

At the entrance of the circular Corridor of the subterranean Church is the already mentioned Cappella della Sacra Confessione: it stands immediately under the High-altar of the new Church; and was ornamented by Clement VIII with precious marbles, and twenty-four bronze *Bassi-rilievi*, representing memorable Events in the Lives of S. Peter and S. Paul, whose Portraits, painted on silver, adorn its Altar. Opposite to this Chapel is the Sarcophagus of Junius Bassus, Prefect of Rome; who died in the year 359. Here, likewise, are several other Tombs; namely, that of Charlotte, Queen of Jerusalem and Cyprus; that of the Stuarts; and those of Adrian IV, Boniface VIII, Nicholas V, Urban VI, and Pius II. Here, also, are a considerable number of Statues; and among them one of S. Peter; together with *Bassi-rilievi*, ancient Mosaics, and interesting Inscriptions. The height of



the subterranean Church is between eleven and twelve English feet; and the Pavement the same as in the days of Constantine.

The Door under the monument of Maria-Clementina Sobieski, (in the upper Church,) leads to a Staircase, consisting of one hundred and forty-two steps, by which mules might mount nearly to the top of the Edifice—so easy is the ascent—and on one of the landing-places the Custode of the Cupola may usually be found. It is impossible to form a just idea of the size of this wonderful Basilica, without seeing the upper part; and equally impossible to appreciate the architectural merit of the great Cupola without examining its construction. This stupendous fabric (which rises, measuring to the extremity of the Cross on the Ball, near three hundred English feet above the level of the platform on the top of the Church) is double; and by means of Staircases, between the exterior and interior Walls, it is not difficult to ascend into the lantern; the Ball on the top of which measures twenty-four feet in circumference.

*The old Sacristy* of S. Peter's (a *rotondo*) is supposed to have been a Temple of Apollo, which stood at the side of Nero's Circus; the *new Sacristy* was built, by order of Pius VI, after the designs of Carlo Marchionni; and communicates with the Basilica by means of two Corridors: it is divided into nearly equal parts; one serving for a Sacristy, the other being appropriated to the Canons. In the Vestibule is a Statue of S. Andrew; together with Columns and Pilasters of red oriental granite. This apartment leads to three Galleries, containing fine Columns of African

marble, Pilasters and Busts. Opposite to the Door of the great Sacristy (on the landing-place of a staircase), stands a Statue of Pius VI. The great Sacristy is an octagon, about fifty feet in diameter, ornamented with antique Columns and Pilasters, which support a Cupola; and its Chapel contains four Columns of bardiglio di Carrara. The Sacristy of the Canons is furnished with Presses of Brazil-wood; and contains a Picture, by Francesco Penni, of S. Anne, &c.; another, by Giulio Romano, of the Madonna, our Saviour, and S. John; and two Paintings by Cavallucci. Another Apartment contains Pictures of the ancient Florentine School, two Paintings, by Ghezzi, a dead Christ, attributed to Michael Angelo, a Picture, by Muziani, and two Paintings by Cavallucci<sup>o</sup>.

*Vaticano.* Some writers suppose this Palace to have been erected by Nero, and afterwards bestowed, by Constantine, upon the Roman Pontiffs; while others are of opinion that it was built by Constantine on the site of the Gardens of Nero: it seems to have received augmentations from almost every succeeding Sovereign; insomuch that its present circumference is computed to be near seventy thousand feet. *The Scala Regia*, or great Staircase, at the foot of which stands the Statue of Constantine, was constructed by Bernini; and leads to *the Sala Regia*, built by Sangallo, and containing Frescos, with Latin inscriptions, explanatory of the subjects. The first painting over the Staircase-door represents Charlemagne signing the Donation of the Church, and is by Taddeo Zuccari; another represents the Entry of Gregory XI into Rome,

(o) The expense of seeing the whole of S. Peter's, (the subterranean Church inclusive,) amounts to several pauls; as there are three or four Sacristans, each of whom expects a fee. In other Churches there is but one Sa-

cristan; and he does not expect more than two pauls. At S. Peter's it is advisable to appoint the Sacristans a day beforehand, and likewise at small, unfrequented Churches.



accompanied by S. Catherine of Siena, and is by Vasari: another, over the Door leading to the Cappella-Paolina, is divided into three parts; that to the right represents Gregory VII withdrawing the Censures cast on Henry IV, in the Fortress of Canossa; and that on the left the City of Tunis reconquered under Charles V: the third represents Victory and Glory. These paintings are by Taddeo and Federico Zuccari.

*The Cappella-Sistina*, adjoining to the Sala Regia, was built by Sixtus IV, according to the designs of Baccio Pintelli of Florence, and its Ceiling painted by Michael Angelo in twenty months, so entirely without assistance, that even the colours he used were prepared by himself. The Prophets and Sibyls, the figure of the Deity, and those of Adam and Eve, are admirable, almost super-human!!! The Last Judgement, likewise by Michael Angelo, occupies the whole Wall behind the Altar: he was three years in doing it; and parts of this immense Fresco are wonderfully fine. The other Walls are adorned with Frescos, representing Scripture-histories, by Pietro Perugino, and his Florentine contemporaries. The Heads, by Perugino, are fine.

Opposite to the Cappella-Sistina is *the Cappella-Paolina*, erected by Paul III, after the designs of Sangallo. The two Columns of porphyry, on the sides of the altar, were found in the Temple of Romulus; and toward the end of each are two Infants in *basso-relievo*. The Statues in the angles are by Prospero Bresciano. The Paintings, which represent the Conversion of S. Paul, and the Crucifixion of S. Peter, are by Michael Angelo; and the Fall of Simon Magus, Friezes, and Ornaments of the ceiling are by Federico Zuccari.

*The Sacristy*, near the Cappella-

Sistina, contains magnificent Plate and Jewels.

*The Ceiling of the Sala Ducale* is decorated with Arabesques, by Lorenzino da Bologna, and Raphaellino da Reggio.

*The Loggia*, or open Gallery, above the *Sala Ducale*, leads to the *Stanze di Raffaello*; and is embellished with Arabesques, interspersed with Scripture-Histories, by that great artist and his scholars. Some of the finest of these Frescos are, God dividing the Light from the Darkness, by Raphael; Joseph explaining his Dreams, by Giulio Romano; Joseph sold to the Ishmaelites; Joseph explaining the Dreams of Pharaoh; and the Baptism of the Saviour, by Raphael. The greater part of the small *Bassi-relievi* in this Gallery are antique, and supposed to have been taken from the Colosseum, the Baths of Caracalla, and the Villa of Adrian: and as this is the only Loggia of the Vatican adorned by the pencil of Raphael, his Bust, executed by Sig. Alessandro d'Este, has been placed here.

*The Stanze di Raffaello* contain some of the very finest Frescos existing; but the injuries these Apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A. D. 1528, has rendered the Paintings in question less striking, at first sight, than many other frescos: indeed Cignani, a celebrated artist, admired them so little, on a cursory view, that Carlo Maratta, provoked by his want of penetration, requested him to copy one of the heads in the Fire of the Borgo. Cignani began: rubbed out; began again; and again rubbed out; till, at length, after several fruitless attempts he threw away his pencil, exclaiming, "Raphael is inimitable!"

The *Stanze di Raffaello* are four

in number; namely, the *Sala di Costantino*; the *Sala d'Eliodoro*; the *Sala della Scuola di Atene*; and the *Sala di l'Incendio*. The Apartment leading to them contains Frescos by Raphael, representing the Apostles; and the Chapel of Nicholas V, painted by Angelo di Fiesole, the pupil of Masaccio.

*The Hall of Constantine* was designed by Raphael, and coloured, after his decease, by his scholars; the figures of Justice and Benignity excepted, which he had just finished in oil, (the manner in which he had made preparations for painting the whole of this side of the Hall,) when death put a period to his labours. The first Picture, on the right, represents Constantine addressing his Troops before the Battle with Maxentius, and was coloured by Giulio Romano. Raphael has taken the moment when the Cross appears in the air, supported by Angels, who are supposed to be saying to Constantine, "Conquer by this." The Dwarf of Julius II, putting on a helmet, forms an absurd episode in the picture. The next Painting is the Battle of Constantine, fought against Maxentius, near the Ponte Molle, A. D. 312: it was coloured by Giulio Romano, who, respectfully leaving untouched the two Virtues already painted in oil by his great master, executed the rest of the work in fresco: and, according to general opinion, this is one of the very finest pictures in the first class of great works. The most striking Groups are, an Old Soldier raising his dying Son; two Soldiers fighting, in the same part of the Picture; and in the opposite part, Maxentius in the Tiber, vainly struggling to extricate himself. The third Picture is the Baptism of Constantine, by Pope Silvester; and was coloured by Francesco Penni. Raphael has chosen, for the scene of

action, the Baptistery, built by Constantine, after he had embraced Christianity, and supposed to be that of S. Giovanni in Laterano. The fourth Picture, which was coloured by Raffaello del Colle, is the Donation of the Patrimony of the Church, by Constantine. The composition is admired; but the figures of Constantine and the Pope are said to want majesty. This Picture abounds with episodes; namely, Soldiers driving the Spectators back between the Columns; a Beggar imploring Charity, and a Father and Son answering him; a Woman with her back only visible, who leans upon two other Women, in order to see the Ceremony; and a Child mounted on a Dog. The eight Pontiffs, on the sides of these Pictures, were all coloured by Giulio Romano, except the Head of S. Urban, which was done by Raphael. *In the second room* is a Picture which represents Heliodorus, Prefect of Seleucus Philopater, King of Syria, who came to pillage the Temple at Jerusalem, thrown down and vanquished by two Angels and a Warrior on Horseback; whom God sent to the aid of his High Priest Onias; a circumstance recorded in the second Book of Maccabees. This Picture is extremely admired; especially the Angels, who are pursuing Heliodorus with such rapidity that they seem to fly. The Warrior on Horseback is strikingly fine: the Temple appears swept of the people in a moment; while, in the back-ground, Onias is discovered, at the Altar, invoking Heaven. The episode of Julius II, coming into the Temple on mens' shoulders, appears to have been a foolish whim of his, with which Raphael was unfortunately obliged to comply, by way of representing that Julius, like Onias, delivered the Church from its op-

pressors. The Pope's Chair-bearer, on the left, is a Portrait of Giulio Romano. The Principal Figures in this Picture were coloured by Raphael; the Group, in which several Females are introduced, by Pietro da Cremona; and the remaining part, by Giulio Romano. In the same room is another Picture, called the Miracle of Bolsena: it was coloured by Raphael; and represents a Priest who doubted the real presence of our Saviour in the Eucharist; till being on the point of consecrating the Wafer, he saw blood drop from it. This Picture is much admired; and was extremely difficult to compose; from being painted round a window, which cuts it nearly in half. Julius II is again brought forward in an episode; and supposed to be hearing mass; but as the Head of the Church is not to question the real presence in the Eucharist, he testifies no surprise at the Miracle; though the people, in general, express great astonishment; in which the Swiss Guards coldly participate. The colouring of the Picture and the heads of the Cardinals, the Pope, and the Priests saying mass, are much admired. The third Painting in this Chamber, (celebrated for its composition and groups of figures,) represents Attila, King of the Huns, advancing against Rome, and discovering, in the air, S. Peter and S. Paul descending to arrest his progress. Raphael has chosen the moment when the Apostles are not discovered by the Army in general, but by Attila alone. Pope S. Leo appears on a mule, followed by Cardinals; but Attila attends only to the Apostles. The figure which represents S. Leo is a Portrait of Leo X; and the Mace-bearer, on the white horse before the Pope, is a Portrait of Raphael's master, Pietro Perugino. The two Sarmatian Horsemen, near Attila, are

copied from Trajan's Column. The fourth Picture in this room was coloured by Raphael, and represents S. Peter delivered from Prison by an Angel: it contains a double action,—first, S. Peter, in Prison, waked by the Angel; and, secondly, S. Peter, going out of Prison, conducted by the Angel. The Apostle's figure is not admired; but that of the Angel is charming; and the manner in which the lights are managed is inimitable. The Ceiling of this apartment was painted in *chiaroscuro*, by Raphael. *The third room* contains a Picture, coloured by Raphael, and called the School of Athens; though it represents Philosophy in general; and is, with regard to expression and scholastic knowledge, a wonderful work; for every Philosopher, by his posture and gestures, characterizes his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Michael Angelo made for the Basilica of S. Pietro in Vaticano. Beginning with the Ionian School, on the right, before the Statue of Minerva, the Aged Person whose head is covered with linen, after the Egyptian manner, is Thales; whom Raphael has represented as walking with a Stick, because, with that, he measured the Pyramids. Next to Thales is Archeaus of Messenia, pictured as being in motion; because he, like Thales, was a great Traveller. Behind these Philosophers is Anaxagoras, almost hidden; in reference to the persecutions he underwent. The next figure, standing alone, at a little distance from this group, to shew that he is of another School, represents Pythagoras; who seems resolved to continue fixed to one spot, to shew the unchangeableness of his ideas. The concealment of his hands in his mantle refers to the secrecy he enjoined;

and perhaps his being bare-footed may allude to his having worn the costume of an Egyptian priest: his head and body being turned different ways shews his metaphorical method of teaching important truths; and the crown, formed by his hair, refers to his initiation in all mysteries. The Figure leaning on a Column is Parmenides; close to whom sits his adopted Son, Zeno, who is represented as a Youth; the acuteness of his countenance alludes to his subtilty. Parmenides appears to be watching Zeno; who (from the position in which he sits) is writing something short; referring to a Poem, by Parmenides, which compared, in two hundred lines, all the various Systems of Philosophy. Two masters only of the Eleatic School are introduced; because its followers were few in number. The metaphysics of Parmenides and Zeno gave rise to the Sceptical Philosophy of Pyrrho, expressed by the next Figure, who appears doubtful which way to go; and whose countenance and position denote the conflicts which spring from Scepticism: he is stopping, by his vehemence, another person from ascending the steps on which he stands. At the opposite side of the Picture, talking with his fingers to a Figure in Armour, supposed to represent Alcibiades, is Socrates, known by his face, (which resembles that given to Silenus:) he, like Thales, appears to be walking; because geometry was never taught in a fixed place. Near him is a person partly hiding himself, supposed to represent Critias; as the air and features express Cruelty, and Revenge, well suited to his character. Another Figure in this Group is Phædon, known by his fine countenance; and a little behind stands Xenophon; who appears to be calling to his Son, Gryllus, a Youthful Figure with his hand on his head.

Plato and Aristotle are placed together in the centre of the Picture: Plato holds the *Timæus*: his sublime style is expressed by his attitude, denoting, that his thoughts soar above this earth; and the Cord attached to his neck marks his initiation at the Eleusinian Mysteries. The figure is copied from his portrait done by Neanthes; and displays the uncommon size of his shoulders; from which circumstance he acquired the name of Plato. The Figure in shade, nearest to Plato, is Arcothæa, a female disciple. The next Figure, in the same line, indicates roughness of character, and represents Xenocrates; whom Plato advised to sacrifice to the Graces: the next is Glaucon; and the next Speusippus; who erected statues to the Graces, and is represented as a graceful person himself. The next Figure is Lasthenia, a female disciple, to whom Speusippus was attached; shewn by his putting his arm round her neck. Behind Lasthenia and Socrates is Zeno of Citium, the founder of the sect called Stoics: he seems wrapt in severe self-contemplation; and this figure exhibits the portrait of Flaminius of Ravenna, Raphael's Landlord, of Stoic probity. Behind is Antisthenes, in shade, because his School is expressed by that of Zeno. On the side of Aristotle, the tallest and most conspicuous Figure is Theophrastus; to whose care we are indebted for the Works of the Philosopher of Stagira. Theophrastus died in the hundred and seventh year of his age, complaining that nature granted longevity to crows and stags, but denied it to man. This is said to be the Portrait of Cardinal Bembo. The next Figure of this group is Strato of Lampsacus, successor to Theophrastus; the next Demetrius Phalereus, who had three hundred and sixty bronze statues raised to his

honour; the next Callisthenes; the next Neophron; the next (with a beard) Glycon, whose countenance indicates sweetness of disposition, and whose back is turned on Heraclides, the last Figure of this Group. The two Figures behind the disciples of Aristotle are Euclid of Megara, and Eubulides of Miletus, his pupil: the last hated Aristotle, and is looking angrily at him. Near Euclid and Eubulides is Stilpo, their follower; whom Pyrrho prevents from ascending the steps to join them. The lower part of the Picture on the side with the statue of Apollo, represents the Philosophy of Leucippus, the disciple of Zeno, though the author of a very opposite system. He first taught the doctrine of Atoms; and is represented standing with a book on his thigh: while presumption, and resentment of opposition are depicted on his countenance. Democritus, his most celebrated disciple, is sitting near him, booted, according to the costume of his countrymen the Abderites, and writing upon a stone table, shaped like the sarcophagi among which he used to meditate: he lost his fortune, therefore his dress indicates poverty; and he is represented in deep meditation, to shew his uncommon studiousness. Opposite to Leucippus sits Empedocles, resting on a *Cube*, though not with *contempt*, according to the principles of Leucippus; because Empedocles adhered, on some points, to the Pythagorean system. The Youth holding, before Empedocles, Pythagoras's Table of the Generation of Numbers and the Harmonies, is Meton<sup>q</sup>: and the Youth in a helmet, with his profile only visible, is Melinus, the Friend of Meton. The Figure in an orien-

tal costume represents one of the Magi, from which sect the Grecian Schools derived part of their doctrines. Behind Empedocles is Epicharmus, whose doctrines coincided with those of Empedocles; and who has a cunning look, as described by Cicero. The Figure in a toga, is Lucretius, placed near Empedocles, as having been his follower; but looking another way, because he differed from his master. This Figure is the Portrait of Francesco, Duke of Urbino, nephew to Julius II. The person crowned with vine-leaves, and resting a book on a pedestal, is Epicurus, looking gay, according to the account given of him; and the Figure leaning on his shoulder is Metrodorus; next to whom is Heraclitus, wearing a Black Veil, like that of the Ephesian Diana, in whose temple he exposed his works. Seated on the second step, near the centre of the Picture, is Diogenes, reading, with a cup by his side; and below him is a Portrait of the great architect, Bramante, (under the character of Archimedes,) who is tracing an hexagonal figure. The Young Man behind Bramante, in an attitude of admiration, is supposed to be the Portrait of Federigo Gonzaga, Duke of Mantua; the other handsome and enthusiastic looking Person who points to the hexagon, is supposed to be Archytas of Tarentum<sup>r</sup>: the Boy, on his knees, is Phenix of Alexandria; and behind him, with a hand on his back, is Ctesibius. The Person wearing a Crown and holding a Globe is Alphonso, King of Arragon, Sicily, and Naples<sup>s</sup>, under the character of Zoroaster: the Person with a black turban on his head, and likewise holding a Globe, may proba-

(q) According to some opinions this Profile represents Aspasia, from whom Socrates learnt eloquence.

(r) The sandals indicate this to be a female disciple, all of whom have sandals.

(s) Alphonso, one of the greatest and most amiable monarchs of the fifteenth century, was passionately devoted to Learning, and a munificent patron of Genius.



bly represent Confucius : and the two persons with whom Alphonso seems conversing are portraits of Raphael and Pietro Perugino. The statues and *bassi-rilievi* with which Raphael has ornamented his scene, are emblematical of the different Schools of Philosophy ; and the Picture, in point of composition, is considered to be his *chef-d'œuvre*, the Sibyls of S<sup>a</sup>. Maria della Pace excepted. Opposite to this inimitable work is another Fresco, called Theology : it was coloured by Raphael, and the lower part of the picture, especially the Group where S. Augustine is dictating to a Youth, is extremely admired : but the upper part, namely, the blessed Trinity, the Madonna, and S. John Baptist, are said to be too much in the Gothic style. The Heads of Saints Gregorio, Ambrogio, Augustine, Domenico, Bonaventura, and Jerome, are thought particularly fine. Raphael has represented the four first as Fathers of the Church, seated at each side of an Altar, (upon which the Host is exposed,) and haranguing on the Holy Sacrament. The place of assembly represents the Foundations of a Christian Temple, with part of the Superstructure begun. Another Picture (coloured by Raphael) in this room is called Jurisprudence ; expressed by the three handmaids of Justice, namely, Wisdom, Temperance, and Fortitude. In the lower part, on the left, is Justinian giving the Digests to Trebonian ; and, on the right, Gregory IX, under the figure of Julius II, presenting his Decretals to an advocate. The fourth Picture in this room was likewise coloured by Raphael, and represents Poetry : but whether the scene be laid on Parnassus, or Helicon, seems doubtful. It was, however, customary for celebrated Grecian

poets to sacrifice annually to Linus, the father of Lyric verse, within his Grotto on Helicon ; and at the same time to support their pretensions to superior merit by a recital of their works. We will, therefore, suppose the scene in question to be Helicon, and the poets to be assembled near the Grotto of Linus. According with this idea, we find Sappho at the entrance of the Grotto, opening the Festival. She wrote a poem entitled " Oetolinus, or the Misfortunes of Linus ;" which she appears to be unrolling<sup>t</sup>. Of the four Figures near her, the most prominent is Pindar, known by his magnificent dress, which is only surpassed by that of Homer. Pindar seems conversing with Corinna : his head is a little shaded, in reference to their contentions at Thebes for the prize of poetry ; in which, she was five times victorious : he is likewise placed somewhat lower than his antagonist, though he steps with an apparent ambition to surpass her. Petrarca wears the Monastic Hood, and therefore cannot be mistaken : and, perhaps, in compliment to his countryman, Raphael has given Corinna the countenance of Laura<sup>u</sup>. Corinna points with two of her fingers to Archilochus, as the inventor of new rhythms in music, and new metres in poetry ; and to Homer as the prince of heroic verse. Homer, by his superior elevation, shews that he has no rival : he stands on a level with Apollo and the Muses ; and seems to be pouring forth a strain of harmony which fires his auditors with his own rapture. Raphael has therefore made the Leaves of his Laurel Crown take the shape of luminous rays, like the Garland of Apollo. Near Homer is a Youth copying the effusions of the great *Improv-*

(t) Linus possessed great talents for poetry and music ; but, on presuming to compare himself to Apollo, we are told he was slain by that God.

(u) There appears to have been a resemblance between these celebrated ladies ; as each was tall, well made, and had light hair and a fair complexion.



*visatore*, and probably meant for Scindapsus<sup>v</sup>. Virgil, clothed with a green mantle, (in allusion to the Georgics,) is placed not far distant from Homer; and points to the Epic Muse, whose patronage he seems to demand. Dante is represented looking at Virgil, and standing below him, at no great distance. Behind Virgil appears Ariosto, with a wild and fanciful countenance, expressive of disinclination to converse with his brother poets. He had no model; and is said to have been pensive and fond of solitude. The Violin, invented about the time of Raphael, to the delight of every lover of music, he has placed in the hands of Apollo<sup>w</sup>; who is listening to, and accompanying the hymn of Homer. Euterpe stands near Apollo, attending to his accompaniment. Clio, seated on the right of Apollo, and contemplating her trumpet, announces the power she possesses of conferring immortality: her beauty has a grave and masculine character; she is clothed in white, to express truth and candour; and she is seated, because study requires tranquillity. Near Clio, and attending to her only, stands Melpomene; who is supposed to borrow subjects from the Historic Muse; though the position of her hands, the one holding a scenic mask, and the other pointing to herself, shews that she must, by a new modification, animate the characters in her dramas, and give them her own elevated language. She wears a purple robe, because her principal agents are persons of high rank. In this Group is Polyhymnia, who appears about the same age with Euterpe, but older than her other Sisters; and leaning

fondly on Polyhymnia is the youthful Muse, Terpsichore; who seems to acknowledge that she is indebted to Polyhymnia for the regulated measure of her steps. The Muse presenting herself on the other side of the laurel is Erato, concealing a Scroll, perhaps Ovid's Art of Love, in her bosom. Next to Erato is Thalia, looking like a clever mimic without guile; and exhibiting in her right hand a Mask taken from domestic life. Calliope is placed by her side, dressed with regal splendour, and having a round Shield attached to the girdle she wears, perhaps because war is the proper subject for Epic poetry. Urania is represented turning to the north, and looking in a contrary direction to the god of day, because her studies are nocturnal: her hands are concealed from view, like her labours; and her countenance is shaded, because the most important results of astronomical calculations depend on observations made during the night<sup>x</sup>. The person looking at a Gigantic Figure below him, and placing his finger on his lips, is Horace: the double Cord round his neck refers to his initiation in the Eleusinian Mysteries; and he seems to be in the act of imposing silence on the aforesaid Gigantic Figure, which represents Hesiod, who is seated, as the pendant to Sappho, guarding the Mouth of the Cave. His immense size refers to his appellation of the Son of Atlas; and he is represented as extremely old, though retaining the vigour of youth, to personify Didactic Poetry. He was thought to speak with too much freedom of religious mysteries, and is therefore reproved by Horace<sup>y</sup>. Imme-

(v) Many persons earned their livelihood by writing, on detached leaves, the poems of Homer at the time when he sung them: and Scindapsus, we are told, constantly attended the blind Bard as his secretary.

(w) Bellini, before Raphael, had acknowledged the superior value of this instrument, by placing it in the hands of angels; and Do-

menichino and Guido afterwards did the same.

(x) It is said the divisions of the sphere may be traced in the arrangement of her hair.

(y) Horace, speaking of persons who take an improper licence on such subjects, says, "With these persons I should neither have courage to sail in the same vessel, nor to sleep under the same roof."

diately before the laurel-tree on this side, stands Vittoria Colonna, a relation to Julius II, and the most successful of all the imitators of Petrarca. Rinaldo Corso, who commented on her works, stands close to Vittoria; and Sannazaro is represented as conversing very earnestly with her. Another figure in the same Group is Pompeo Colonna; and the last represents Balthazar Castiglione. The Ceiling of this apartment was painted by Raphael.

*In the fourth room* is one of Raphael's most celebrated Compositions, representing the fire in Borgo S. Spirito, near the Vatican; which happened during the Pontificate of Leo IV. The tumult and high wind raised by the fire are wonderfully expressed; and the Young Man rescuing his Father, the Person sliding down a wall, and the Woman carrying water on her head, are particularly admired. In the fore-ground is another fine Figure of a Female, apparently quite frantic, and raising her hands toward Leo IV; who appears in a Portico, below which is a fine Group of persons invoking his aid. This Picture, except the Group of the Young Man rescuing his Father and followed by his Wife, was coloured by Raphael; that Group is supposed to have been coloured by Giulio Romano. Over the window, in the same room, is a Picture which represents Leo III swearing, before Charlemagne, upon the Gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him<sup>c</sup>. The composition of this work is admired, as are several of the Heads. Another Picture, finely executed, represents the Victory gained by Leo IV over the Saracens at Ostia; and the fourth Picture in this apartment is the

Coronation of Charlemagne, by Leo III.

The Surbases of these rooms are finely painted in *chiaro-scuro*, by Polidoro da Caravaggio, and retouched by Carlo Maratta.

The *Loggia*, or open Gallery, above the Stanze di Raffaello, leads to an Apartment containing some of the most celebrated Easel-Paintings extant.

*The Antechamber* to this Apartment contains a Portrait, painted by Sir Thomas Lawrence, of George IV, King of Great Britain, placed in its present situation by Leo XII.

*First room.* A Fresco found in the ancient Vatican Library; and supposed to have been done by Ghirlandajo—the Tiburtine Sibyl, by Garofolo—the Theological Virtues, by Raphael—Religious Mysteries, by ditto—the Madonna, the Saviour, and S. Catherine, by Garofolo—Saints, by Perugino—a Doge of Venice, by Titian—and two Pictures, by Beato da Fiesole, relative to the Life of S. Niccolo di Bari.

*Second room.* Cows, by Paul Potter!—the Transfiguration, by Raphael!!!—the Madonna and Saints, by Titian!!—and the Communion of S. Girolamo, by Domenichino!!!

*Third room.* A *Pietà*, by Caravaggio!!—S<sup>a</sup>. Helena, by Paolo Veronese—the Resurrection of Christ, by Perugino—the Madonna with four Saints, by ditto!—and the Assumption of the Madonna, designed by Raphael, and coloured by Giulio Romano, and Francesco Penni!

*Fourth room.* The Madonna and two Saints, by Guido!—the Nativity of the Madonna, by Albano—S. Gregorio, by Andrea Sacchi—S. Romualdo's Vision, by ditto!!—and the Crucifixion of S. Peter, by Guido!!

(\*) According to some opinions, the Pope, in this Picture, is a Portrait of Leo X; and the Emperor a Portrait of Francis I, of France.

*Fifth room.* The Martyrdom of S. Erasmus, by Nicolas Poussin—the Annunciation, by Baroccio—the Incredulity of S. Thomas, by Guercino!—a *Pietà*, by Andrea Mantegna—S<sup>a</sup>. Michelina, by Baroccio—and the Martyrdom of two Saints, by Valentin.

*Sixth room.* The Coronation of the Madonna, by Raphael!—the Madonna di Foligno, by the same great master<sup>a</sup>!!!—and the Magdalene, by Guercino!

These rooms are open to the Public every Monday and Thursday, Festivals excepted, at the fifth hour before sunset; and remain open four hours.

*Museo Chiaramonti. Appartamento-Borgia.* These rooms contain a Statue of Æsculapius—four *Bassi-rilievi* from the Forum of Trajan; that, which represents Wrestlers, being particularly fine—a *Basso-rilievo* of a Nymph, Loves, &c.—another *Basso-rilievo* representing Acanthus-leaves—a Receptacle for the ashes of victims offered to the gods, from the Giustiniani collection—an ancient Car, found on the spot called Roma Vecchia, and supposed to have consisted of wood sheathed with bronze; the wheels and pole are modern:—twelve Etruscan Sarcophagi—*terra-cotta* Lamps; and Fragments of various descriptions; together with a well-preserved ancient Fresco, found on the Esquiline Hill, near the Gardens of Mæcenas, and commonly called The Aldobrandini Marriage: it is supposed to represent the Union of Thetis with Peleus!

One of these rooms is ornamented with a beautiful Ceiling, by Giovanni da Udine, and Pierino del

Vaga; it represents the Planets, and the Signs of the Zodiac.

*Galleria Lapidaria.* In this Gallery is a very large and valuable collection of ancient Inscriptions, several of which were found in the Catacombs: here, likewise, are Cinerary Urns, and other Sepulchral Monuments; together with an Ædicula, found at Todi; and an immense Vase, probably a Receptacle for the ashes of victims offered to the gods: it is ornamented with lions devouring weaker animals, one of the ancient emblems of death. Here also is a Tomb supposed to have held the remains of Lucius Atimetus, a Cutler; because the *bassi-rilievi* on its sides represent a Cutler's Shop and Forge. It was found near the Church of S<sup>a</sup>. Agnese, on the Via-Nomentana.

*The second division of the Gallery* contains on the right a Recumbent Female Figure, (supposed to represent Autumn,) resting on the Lid of a Sarcophagus, and surrounded by little Bacchanalians: it was found at Ostia. The Tomb it covers (found near the Via-Flaminia, at Acquatraversa,) is ornamented with three Half-figures in *alto-rilievo*, which appear to represent a Father and Mother and their Son; the last wears the *bullæ*. Immediately opposite is another Recumbent Figure, (supposed to represent Winter,) resting on the Lid of a Sarcophagus, and surrounded by Genii, who are playing with Tortoises: it was found at Ostia, and is placed on a very ancient Tomb of travertino, ornamented with figures of a Husband and Wife and their Children. Other interesting pieces of Sculpture in this immense Gallery are—No. 14<sup>b</sup>,

(a) This admirable Picture was painted by order of Gismondo Conti, (first Secretary to Julius II.) to commemorate the preservation of the Town of Foligno from a thunderbolt, at the intercession of Saints Girolamo and Francesco. The Figure opposite to S. John Baptist, and clothed in Tyrian purple, represents Gismondo Conti; and the Tablet, held by the

Cherub, was intended to have contained an inscription relative to the picture.

(b) A very few of the Numerical Figures, on the statues and other sculpture in the Vatican Museum, have been accidentally obliterated, or purposely changed; but, generally speaking, they were found, in 1826, to correspond with this Work.

Statue of Euterpe—16, a Muse—19, Paris—26, Head of Septimius Severus—30, Head of Antoninus Pius—33, Bust of Marcus Aurelius when young—34, Herma, called Plato—47, Herma of Bacchus-Zagræus, and Bacchus-Dionysius, remarkable only for being rare—120, Statue of a Vestal—121, Statue of Clio seated—122, Statue of Diana—142, Fragment of a Statue of Pallas, supposed to be Etruscan—176, a Fragment!—179, Statue of Marcus Aurelius—181, Group of Diana *Triformis*, on a beautiful Pedestal!—197, Colossal Bust of Pallas, found near the ancient Laurentum!—240, Statue of Britannicus—241, Statue of Lysias seated—242, Statue of Apollo—244, Colossal Head of Oceanus!—254, Bust of Niobe—255, a Small Statue, in bigio, of Jupiter-Serapis seated—256, Bust, called Sappho—284, a Small Statue of Apollo—234, a Semi-colossal Statue of Hercules, placed on one of the Sacred receptacles for the ashes of victims, which is ornamented with a *Basso-rilievo* of a Lion devouring a Wild-boar, one of the ancient emblems of death—295, *Torso* of Bacchus—298, Statue of Bacchus—300, a *Basso-rilievo*, allusive to the combats of the Amazons—301, ditto—309, a Small Tigress—311, a Leopard devouring the Head of a Goat, found in Adrian's Villa—312, a Gladiator fighting with a Lion—313, a Lynx—314, a Genius fighting with a Lion—339, Small Statue of a Faun—341, Small Statue of Diana-Luna!—343, Statue of Paris—344, Statue of a Child holding Apples—353, Statue of a Nymph—355, Statue of a Muse—356, a half-length Colossal Figure of a Dacian Prisoner, from the Villa-Negroni;

(c) The fourteen Cities of Asia Minor, thrown down either by the earthquake which took place at our Saviour's Crucifixion, or, (according to some records,) in the year 17, and which Cities the Emperor assisted the inhabitants to rebuild, erected a statue to him in

and supposed to have been originally one of the ornaments of Trajan's Forum!—357, Statue of Pallas—359, Fragment, shewing specimens of ancient Armour, and supposed to be Etruscan—360, a *Basso-rilievo*, curious because it represents a sacred Dance—361, Divinities, of the Etruscan School, and supposed to be Jupiter and Juno—400, Statue of Marcellus seated, from the Giustiniani collection!!—408, Fragment of a *Basso-rilievo*, curious, because it represents a Four-wheeled Car—417, Bust supposed to be the likeness of Augustus when young; it was found at Ostia!!—421, Bust of Demosthenes—441, Head of Alcibiades!—442, Bust of Clodius Albinus—453, Statue, which seems to have been originally a Meleager; but is restored as a Roman Emperor holding the Globe, and a Figure of Victory—454, Statue of Æsculapius—458, a Cow—460, an Altar, found at Ostia—461, a Stork—462, an Hippopotamus—463, a young Wild-boar in nero antico!—464, Mithras with the Bull, in bigio—465, a Swan!!—466, a Phoenix—467, a Dog—493, a semi-colossal Statue of Mercury—494, a Semi-colossal Statue, in Pentelic marble, of Tiberius seated, excellently well preserved, and found at Piperno, the ancient Privernum!!!—496, Statue of Minerva—498, Statue, restored as Atropos; it was found in Adrian's Villa—504, Head of Niobe—505, Colossal Head of Antoninus Pius encircled with a civic crown—510, a Head, called Meleager—512, Bust of Adrian—513, Bust of Venus, in Parian marble, found in Dioclesian's Baths!!—525, Head, supposed to be a likeness of Cicero—533, Figure with an Urn, a

consequence. On the same occasion there were two Medals stamped of Tiberius; in both of which he is represented sitting, with a patera in one hand and a spear in the other, precisely in the posture of this Statue found at Piperno.

funereal Chaplet, and a Lamb—534, Colossal Bust of Juno, found at Ostia—543, a Fragment, called Nero—544, Statue of Silenus with a Tiger!—545, a Fragment, called Tiberius—547, a Colossal Bust of Isis, in Pentelic marble, found in the Garden of the Pontifical Palace on the Quirinal Hill—554, a Colossal Head of Antoninus Pius—555, a Head supposed to represent Pompey!—556, a Head called Lucius Verus when a youth—558, Head of Pallas—561, Bust supposed to represent the Father of Trajan!!—562, Bust, supposed to represent Augustus!!—563, Bust called Aristotle—580, Colossal Bust of Trajan, found in the Porto-Trajanello, at Ostia—588, Statue of Venus—589, Statue of Mercury in Pentelic marble, found near the Monte di Pietà—591, Statue of the Emperor Claudius—604, Bust of Bacchus—605, Bust of Silvanus—606, Bust of Neptune, in Pentelic marble, found at Ostia—608, Bust of the younger Agrippina—618, Head supposed to represent Marcus Brutus—619, Head of Agrippina the elder—621, Statue of Pan seated—636, Statue of Ceres, placed on an Altar which merits observation, and exhibits on one side Apollo and Diana, on another Mars and Mercury, on the third Hope and a Fountain, and on the fourth Hercules and Silvanus—638, Fragment supposed to have represented an Hermaphrodite—639, Statue called Alexander—642, 643, and 644, fine Fragments—647, Statue of Atys—654, a mutilated Statue of Isis—655, a Group of Loves, &c.—674, Ganymede borne off by the Eagle—678, *Basso-rilievo* representing Ancient Gallies—681, Statue of Hygeia—684, Statue of Æsculapius—685, Statue of Venus—686, Statue called the Vestal, Tuccia—698, Bust found among the ruins

(d) The Mosaic Pavement, in front of this Statue, was found among the ruins of an ancient villa, about two miles from the Porta S. Sebastiano, and called Tor Marancio.

called Roma Veechia, and supposed to represent Cicero!—700, a Colossal Head of Antoninus Pius, found at Ostia!—708, a Semi-colossal Recumbent Statue of Hercules, found in Adrian's Villa!—Nearly opposite to this Statue is the Head of a River-god, in *terraccotta*.

*Gallery of the Nile.* Just beyond the entrance to the second division of the *Galleria Lapidaria*. This spacious and splendid Apartment, erected by command of Pius VII, and opened to the Public in 1822, exhibits a considerable number of ancient columns of precious marble, is beautifully paved with the same material, and well restored ancient Mosaics; and likewise embellished with a fine modern Frieze of stucco, copied from antique *bassi-rilievi* too much injured for use. Some of the most striking pieces of Sculpture in this new Gallery are—No. 2, a Herma of Pentelic marble, bearing a Greek Sepulchral Inscription, and apparently made with a Half-figure of Mercury, and part of another Herma—5, a Statue of Mercury—6, a Bust, found at Ostia—8, a Semi-colossal Statue of Domitian, from the Giustiniani collection<sup>d</sup>!—9, a Bust in the style of the Egyptian School—10, a Colossal Bust of a Dacian Slave, found in the Forum of Trajan!—11, Statue of a Discobolus!—12, Bust of Apollo—13, a Bust in Carrara marble, called the Emperor Philip the elder!—14, Statue of Lucius Verus!<sup>e</sup>—16, Colossal Bust of Commodus, found at Ostia!—17, Statue of a Faun, in Greek marble, supposed to be an ancient copy of a celebrated Faun by Praxiteles; it was taken from the Ruspoli collection!—19, Bust of a Dacian Slave, supposed to have been done in the time of Trajan—

(e) The black and white Mosaic Pavement, in front of this statue, represents Ulysses escaping from Scylla, and the Sirens.



20, a Semi-colossal Statue of the Emperor Claudius, in Carrara marble, from the Ruspoli collection<sup>f</sup>—22, a Bust called Titus—23, Statue of Minerva Medica, in Greek marble, from the Giustiniani collection!!! This master-piece of Grecian sculpture was found near the picturesque Ruin on the Esquiline Hill, called (in consequence) the Temple of Minerva-Medica—26, Statue of Diana—30, Statue of a Wrestler, found at Tivoli, in the Villa of Quintilius Varus—32, Statue of a Wrestler, found in the same place—34, Statue of a Wrestler, found in a Villa which belonged to Lucullus—36, Statue of a Wrestler, found in the Villa of Quintilius Varus, at Tivoli—38, Statue of a Wrestler in repose, from the Ruspoli collection—41, Statue, supposed to represent Ceres, or one of the Seasons.—In this part of the Gallery are a Bust of Pius VII, by Canova<sup>g</sup>—two Columns of black Egyptian granite, taken from the Portico of the Church of S<sup>a</sup>. Sabina—four magnificent Columns of cipolino, and four of porphyry, the last taken from the Church of S. Bartolommeo; and each of the four surmounted by a Colossal Mask, representing Medusa, and found near the Temple of Venus and Rome. Here likewise are two magnificent Columns of oriental alabaster, which adorn the door of the Giardino della Pigna, and were found in the Villa of Lucius Verus, near the spot called Acquatraversa—42, Statue of Venus-Anadyomene, in Greek marble!—45, Statue of a Grecian Philosopher—46, Bust of Lucius Antonius, brother to the Triumvir—47, Bust, executed in superb oriental alabaster, and called Sallust, though without

sufficient authority!—48, a Semi-colossal Statue of Fortune, found at Ostia!!—50, Bust of Marcellus—52, Bust of Pallas!—53, Bust of Adrian!—55, an incognito Bust—56, ditto—57, a Semi-colossal Statue of Antonia, Mother of the Emperor Claudius, found at Tusculum—60, a Semi-colossal Statue, called Clemency, in Grecian marble—62, Bust called Ptolemy, son of Juba, King of Mauritania—64, Bust of Caracalla when young—66, Bust of Marcus Aurelius when young—67, Herma of Hercules, found at Ostia—71, an incognito Bust, from the Ruspoli collection—72, Statue of Demosthenes! At the Base of this Statue is a Scriptorium, or Capsa, in which manuscripts were kept by the Ancients—74, an incognito Bust—76, a Statue called Abundance, but supposed to have originally represented Fortune—78, Statue of a Female, probably a Juno—81, Statue of Euripides!—83, Bust of Macrinus, very rare—84, Statue of Diana, supposed to be contemplating Endymion—86, Bust of Trajan, excellent both with respect to resemblance and execution!!—87, one of the Statues called Canephore; it once ornamented the Villa of Sixtus V, and is of Pentelic marble<sup>h</sup>—89, Bust of superb oriental alabaster—90, Statue of an Amazon, probably copied from the famous Amazon of Ctesilaus!—93, a Small and beautiful Statue of a Faun blowing the Pastoral Flute, and found near the Lake of Circeii!!—94, Statue of a Priestess of Isis—98, the celebrated Colossal Group of the Nile and his offspring. The sixteen Infants who surround the River-god are supposed to be emblematical of the height (sixteen cubits) to which the Nile

(f) The Mosaic Pavement, in front of this Statue, came from Tor Marancio, as did all the others of a similar description.

(g) The valuable Mosaic Pavement, with Diana of Ephesus in its centre, was discovered in 1801, at Poggio Mirteto, in the country

which once belonged to the Sabines.

(h) Canephore were young ladies of noble birth who, during festivals celebrated in honour of Minerva, carried on their heads, in baskets, various things destined for sacrifice.



usually rises; and the Plinth on which the Group rests is ornamented with *Bassi-rilievi*, representing Animals and Plants indigenous to the Nile and its neighbourhood!!! This elaborate Group, probably executed during the reign of Adrian, was found among the ruins of a Temple consecrated to Serapis, near the Church of S<sup>a</sup>. Maria sopra Minerva; and corresponds with the description given by Pliny of the Group of the Nile in the Temple of Peace, except that the Group he describes was basalt, and this is white marble—103, an elegantly formed Vase of basalt, ornamented with Dionysiac Masks, &c.—106, a Recumbent Statue of a Faun, which served as the ornament of a Fountain in the Villa of Quintilius Varus, at Tivoli—107, an Hippocampa surmounted by a Nereid—109, ditto—110, a Recumbent Statue of a Faun, which likewise served as the Ornament of a Fountain in the Villa of Quintilius Varus—111, Statue of Ganymede, Grecian sculpture, and supposed originally to have adorned a Fountain: it was found at Ostia<sup>1</sup>—114, Statue of Pallas, found at Velletri, and executed in Grecian marble!!—116, an incognito Bust—117, a Statue of the Emperor Nerva wearing the toga, which is beautifully executed—118, Bust of a Nymph, probably the Fragment of an Entire Statue—119, Colossal Bust of Claudius, found at Piperno, and supposed to have made part of a Colossal Statue of that Emperor, fragments of which have been discovered—123, a Statue called Æsculapius, but more probably Augustus's Physician, Antonius Musa, in the character of Æsculapius!!—124, a Semi-colossal Statue of Antinous in the character of Vertumnus; it is made of Grecian marble, and was found at Ostia!!—126, Group of Silenus nursing the infant Bacchus!—128, Colos-

sal Head of a Dacian Slave!—129, a Semi-colossal Statue of Commodus, in Pentelic marble—132, Statue of a Canephora.

*At the end of the second division of the Galleria Lapidaria, and leading to the Museo Pio-Clementino, is a Staircase* ornamented with Arabesques by Daniello da Volterra: and *to the left of the Staircase are Apartments* containing Statues, Busts, Egyptian Divinities recently discovered near the first Cataract of the Nile, and reputed to be some of the most ancient specimens extant of Egyptian sculpture; a Mummy, found in the Burial-place of the Egyptian princes, and wonderfully well preserved, even to the linen which fills the Coffin; Mummies of Cats, and other Animals held sacred, with a considerable number more of Egyptian Antiquities: and beyond this Gallery are *three rooms*, containing Casts, in plaster, of Statues and *Bassi-rilievi*, found at Athens, and now in the British Museum. These Casts were given by George IV, of England, to Pius VII. The *Bassi-rilievi* placed round the first room represent part of the interior Frieze of the Cella of the Parthenon, exhibiting festivals celebrated at Athens, in honour of Minerva, and called Panathenæa. The recumbent Statue, marked "A," represents the river Ilissus, which waters Athens. The Statue marked "B," is called a young Hercules; and that marked "C," an *Amorino*. The *Bassi-rilievi* placed round the second room likewise represent the Panathenæa. The Statue marked "D," is called Neptune; the Group marked "E," Ceres and Proserpine; and the Head of a Horse, marked "F," appears to have belonged to the chariot of the setting Sun. The *Bassi-rilievi* in the third room represent the Battle of the Lapithæ with the Centaurs, which

(i) The name of Phedimos, a Grecian Artist, is inscribed upon this Statue.

also adorned the Parthenon. The Group marked "G," in the centre of this room, has not yet been explained. The Fragment marked "H," is by some persons supposed to represent the rising Sun, and by others Oceanus; and the Heads of Horses, marked "I," appear to have belonged to this Group. All the Originals of these Casts were executed by Phidias and his scholars, except the *Amorino*, which is supposed to have been done in the time of Alexander.

*Museo Pio-Clementino<sup>k</sup>. Square Vestibule.* This Apartment contains Arabesques, by Daniello da Volterra—the celebrated Belvedere Torso, supposed to be the remains of a Group representing Hercules and Hebe, after the deification of the former, and executed, according to the Inscription it bears, by Apollonius, the son of Nestor of Athens!!!!—The Sarcophagus of Lucius Cornelius Scipio Barbatus, and a Bust, both found in the Tomb of the Scipio family, and made of peperino<sup>l</sup>—several Inscriptions relative to the Scipio family (all found in their Tomb)—and, opposite to the Sarcophagus, a recumbent Statue.

*The second Apartment* contains a Vase of Greek marble!! and four Fragments of Statues; that of a Female, seated, being much admired on account of the drapery.

*In the Balcony* is an ancient Dial, with the names of the winds in Greek and Latin; and found, according to report, near Titus's Baths.

*The third Apartment* contains a Statue of Meleager!!!—and, fixed into the Wall on the right, a *Basso-rilievo*, (subject, the Apotheosis of

Homer;) and, on the left, two *Bassi-rilievi*, the one representing a Sea-port, the other an ancient Roman Galley, with soldiers fighting.

*Portico of the Court.* To the right of the Entrance-door are, a Column of granite, and another of white marble adorned with foliage—an ancient Bath, of black basalt, found in Caracalla's Baths—a *Basso-rilievo* fixed in the Wall, representing Fauns and Gryphons, under which stands a fine Sarcophagus ornamented with Lions' Heads, Fauns, and Bacchantes, and found under the new Sacristy of S. Peter's—here, likewise, is the Sarcophagus of Sixtus Varius Marcellus.

*First Cabinet.* Perseus, by Canova—Damoxenus and Creugas, celebrated Wrestlers of antiquity<sup>m</sup>, by ditto—and, in the Niches on the sides of the Arch, Statues of Mercury and Pallas.

*Continuation of the Portico.* On the right, a Sarcophagus representing Bacchus and Ariadne in the Island of Naxos—another representing Prisoners imploring Clemency from their Conqueror—in the large Niche, a Statue of Sallustia Barbia Orbiana, wife of Alexander Severus, in the character of Venus accompanied by Cupid—a Sarcophagus representing Achilles slaying the Queen of the Amazons; and, opposite to these, two beautiful Half-columns of rare marble.

*Second Cabinet.* In the centre is the celebrated Statue of Meleager, once called the Belvedere Antinous<sup>n</sup>!!! It was found on a spot, named Adrianello, near the Church of S. Martino in Monte; with one of the arms and the left hand want-

(k) So called from its Founders, Clement XIV., and Pius VI.

(l) It would seem extraordinary that the bust and sarcophagus of one of the greatest men of the age in which he flourished should be made of so common a stone as peperino, if we did not collect from Pliny, that marble was not used at Rome for the purposes of

sculpture, till about the fiftieth Olympiad.

(m) Damoxenus was banished from Syracuse, his native country, for killing his antagonist in a most unfair and brutal manner. See PAUSANIAS, 8. c. 40.

(n) According to the opinion of Visconti (already mentioned) this beautiful Statue represents Mercury.

ing.—On the right, fixed in the Wall, is a *Basso-rilievo* of Achilles slaying the Queen of the Amazons—opposite to this, another *Basso-rilievo*, (subject, Isiaic Ceremonies)—and in the Niches under the Arch, Priapus and a young Hercules.

*Continuation of the Portico.* On the right is a Sarcophagus representing the Seasons—another, representing Nereides with the Armour of Achilles—opposite to these, a magnificent Bath of red granite—and, fixed in the Wall, a *Basso-rilievo*, supposed, according to some opinions, to represent one of the Gates of the Temple of Janus; and, according to others, the Gate of Eternity. On each side of the Entrance to the Hall of Animals is a fine Column of verde antique, and the Statue of a Shepherd's Dog!—Further on are, a Sarcophagus, representing the Battle of the Athenians with the Amazons—another, representing Genii and Bacchanalian Figures—and, opposite to this, a magnificent Bath of red granite.

*Third Cabinet.* Here is the imitable Group of Laocoon, Son of Priam and Hecuba, and High-priest of Apollo-Thymbræus. Laocoon endeavoured to prevent the reception of the wooden horse into Troy; in consequence of which, he and his two sons are supposed to have been killed by Serpents!!!! This is the group mentioned by Pliny, as having been placed in the palace of Titus, and as the joint work of Agesander, Apollodorus, and Athenodorus of Rhodes: it was found, during the Pontificate of Julius II, near the Sette Salle, or Reservoirs, belonging to the

Baths of Titus\*. The Statue of Laocoon is universally considered as a *chef-d'œuvre* of antiquity; and displays the picture of human nature struggling with grief, and trying to oppose the stroke of fate with all the force of intellect. The left side of this wonderful Statue, where the Serpent's teeth have penetrated, is that part of the body which seems to suffer most, from its proximity to the heart; and is considered as the finest production of the Grecian chisel now in existence. The right arm was wanting, and Michael Angelo attempted to restore it in marble; but not pleasing himself sufficiently to continue the work, it was afterwards done in plaster by Bernini. The Sons are said to be too much formed for children of nine or ten years of age. Winckelmann supposes this Group to have been executed in the time of Alexander the Great; but Pliny does not name the period when Agesander and his associates so eminently distinguished themselves. The Cabinet also contains a *Basso-rilievo*, fixed in the Wall, and representing the Triumph of Bacchus after his Victory over the Indians; and another, the subject of which is Bacchanalians. In the Niches, on the sides of the Arch, are Statues of Polymnia, and a Nymph, found near the Temple of Peace.

*Continuation of the Portico.* On the right side, fixed in the Wall, is a *Basso-rilievo* of Hercules and Bacchus, with their respective attributes—and, below this, a Sarcophagus representing Genii carrying Arms. Here, likewise, is a Bath of gigantic magnitude. Fixed in

(o) Some persons doubt whether the Laocoon of the Vatican be that mentioned by Pliny; because he says, the group was made with one single block of marble, and the Laocoon of the Vatican is composed of two pieces. Winckelmann, however, tells us, that, in all probability, the joint, easily discoverable now, was not to be perceived in Pliny's time. When Travellers obtain permission to see the Vatican Museum by torch-light, they usually

have four wax torches, (each containing four wicks,) placed within a reflector, fastened to a long pole: and the light, thus arranged, is most judiciously thrown on all the finest statues, so as to display and magnify their beauties, while their imperfections are left in shadow: and Laocoon, thus viewed, appears fine beyond conception; because his figure only is exhibited, without the rest of the group.

the Wall is another fine *Basso-relievo* of Augustus sacrificing! In the large Niche is a Statue of Hygeia; and, fixed in the Wall, a *Basso-relievo* representing Rome with a victorious Emperor—here, also, is another gigantic Bath of granite; and a Sarcophagus adorned with Tritons and Nereides.

*Fourth Cabinet.* This room contains the Belvedere Apollo!!!! a Statue equally celebrated with the group of Laocoon, and found at Antium, toward the close of the fifteenth century. The foot on which the figure stands was broken, and the pieces are not well put together; but the hands are finely restored, especially the left. This Statue is supposed to have been brought from Greece by Nero; it is rather taller than the common height of man, appears to tread on air, and exhibits all the masculine beauty, grace, and dignity, with which we may suppose Adam to have been adorned before the Fall. Two *Bassi-relievi* are fixed in the Walls: that on the right, represents a Chase; that on the left, Pasiphaë with the Bull; and in the Niches, under the Arch, are Statues of Pallas, and Venus triumphant.

*Continuation of the Portico.* Here are two Sarcophagi: in the centre of the first is Ganymede; and in the centre of the other Bacchus between a Faun and a Bacchante! opposite to these is a magnificent Bath of green basalt, found in Caracalla's Baths—close to the Door of Entrance is a beautiful Column of porphyry; and opposite to the Door, a Column of white marble, ornamented with Sculpture in the Arabesque style.

*Hall of Animals.* This Apartment is divided by a Vestibule in which are Columns and Pilasters of granite. The pavement near the entrance exhibits an an-

cient Mosaic of a Wolf; and, further on, are other ancient Mosaics, some of which were found at Palestrina. Here is an unique, numerous, and most valuable collection of Animals, sculptured in every kind of precious marble, and several of them beautifully executed.

*Right Side of the Hall.* Some of the most striking things here are—Mithras stabbing the Bull—an Ibis—a Stag in flowered alabaster—two Groups, each representing a Dog on the back of a Stag—a Small Greyhound—a Stag-hound and Puppy—three Greyhounds—Europa—a Small Bull—a Small Lion in breccia, with teeth and tongue of other marble—Group of Hercules and the Nemean Lion—Group of Diomedes and his Horses destroyed by Hercules—a Centaur and a Love—and a Lobster.

*Gallery of Statues.* The most remarkable pieces of sculpture on the right side of this Apartment are—a Statue of Clodius Albinus—a half-length Figure of Love, supposed to have been executed by a Grecian artist!—a Statue of Paris seated, with the Apple of discord—Hercules—Minerva with an olive-branch in her hand—a Statue, apparently Etruscan, of a Woman seated!—Caligula—a Nymph—an Amazon!—a Faun just waking from sleep!—Juno!—Isis—a Seated Figure bearing the name of Posidipos!!—Heads of Domitia, Galba, Lysimachus, Ariadne, Menelaus Valerian, Helio-gabalus, Pertinax, Agrippa, Caracalla, Julia-Mammea, Jupiter-Serapis, (in basalt,) and Antinous. At the bottom of the apartment is a Statue of Jove seated, with Lightning in his hand!! (the *Basso-relievo* on the Pedestal represents Silenus and a Faun!) The other side of the apartment contains the Head of a Flamen, or ancient Ro-

(\*) This celebrated Statue once adorned the Palazzo-Verespi.

man Priest of the second class, wearing the Sacerdotal Tiara; a Head, with a Phrygian Cap, found near the Arch of Constantine; busts of Trajan and Antoninus Pius; a Statue of Livia, in the character of Piety; a Head of Claudius; a Bust of Sabina; Heads of Brutus and Aristophanes; a Bust, in Porphyry, of Philip the younger; a Bust of Marcus Aurelius; a Demi-figure of Apollo; and two Portraits, (on the same block of marble,) called, without authority, Cato and Portia. This side of the apartment likewise contains a Sitting Statue bearing the name of Menander!!—Nero in the character of Apollo—a Statue of Septimius Severus—a Sitting Statue of Dido—Neptune with his trident—Narcissus!—Bacchus as a River-God—the Emperor Marcrinus—Æsculapius and Hygeia—a Muse—Seneca in a consular habit—a Female sleeping—one of the Danaïdes, with a Vase in her hand!—a Faun leaning against a tree—and a Statue of Diana!!

*Cabinet of mosaic Masks.* The Ceiling of this elegant room was painted by Domenico di Angelis, and represents the Marriage of Bacchus and Ariadne—Paris giving the Apple to Venus—Diana and Endymion—Venus and Adonis—and Paris and Minerva. Here are eight Columns and eight Pilasters of Oriental alabaster—a beautiful ancient Frieze—a *Basso-relievo*, representing the Apotheosis of Adrian—with others allusive to the Labours of Hercules. Here, also, are Seats of porphyry—a Basin and a Chair of rosso antico—a beautiful antique mosaic Pavement, found in Adrian's Villa—a Statue of a Bacchante<sup>1</sup>!—Ditto of Venus rising from the bath!!—Ditto of one of Diana's Nymphs with a Torch!—a Faun in rosso antico, found in Adrian's Villa!!!

—Paris in a Phrygian dress—Minerva—Ganymede with the Eagle!!—and Adonis!!!

*Continuation of the Gallery of Statues.* A Priestess—a Faun—a female Figure draped with peculiar beauty, and supposed to represent a Vestal!!!—a Recumbent Semi-colossal Statue, called Cleopatra, but supposed to represent Ariadne asleep, in the Island of Naxos!!!—Mercury, and Lucius Verus!

*Continuation of the Hall of Animals.* Right side, going out of the Gallery—an Equestrian Statue of Commodus—an Eagle—a Tiger—two Lions, one of which holds, in his claws, the Head of a Bull—two *Bassi-relievi* fixed in the Wall; the one represents a Cow and her Calf; the other Wild-boars driven by an Amorino—a Sphinx of flowered alabaster—the Head of an Ass—a small Horse—three goats—a Sow and Pigs—Group of a Lion devouring a Horse—a Cow in grey marble—Hercules killing Gerion—a Horse—Hercules with Cerberus chained—and a Group of a marine Centaur and a Nereid.

*Hall of the Muses.* This apartment is ornamented by sixteen Columns of Carrara marble, with Capitals taken from Adrian's Villa; and contains (among other sculpture) a rare and highly valuable collection of Statues and Hermæ, found together, in the Villa of Cassius, at Tivoli: the Statues represent Apollo and the Muses; the Hermæ are Portraits of distinguished Grecians, with their names inscribed upon them. On the right is a Herma of Cleobulus, without the head—a Statue of Silenus—Hermæ of Sophocles and Epicurus—a Statue of Melpomene—a Herma of Zeno—a Statue of Thalia seated!—a Herma of Æschines, the only Portrait exist-

[ (q) According to some opinions this Statue represents one of the Hours.



ing of that great orator—a Statue of Urania—a Herma of Demosthenes—a Statue of Calliope—a Herma of Antisthenes, the only Portrait existing of that Philosopher—a Statue of Polyhymnia crowned with flowers, because she is the Muse of Rhetoric—a Head called Posidonius—a Herma of Aspasia veiled, the only Portrait existing of that distinguished lady, and found at Castro Novo—a Statue of a female seated, supposed to represent Sappho!—a Herma of Pericles, the only Portrait existing of that great statesman—Hermæ of Solon, and Pittacus, without the heads—Herma of Bias, the only Portrait existing of that philosopher—a Statue supposed to represent Lycurgus—a Herma of Periander, the only Portrait existing of that great statesman—a Head of Alcibiades—a Statue of Erato—ditto of Clio—a Herma of Socrates—a Statue of Apollo, in his theatrical dress, with a Lyre, exhibiting the death of Marsyas—a Herma supposed to represent Miltiades—a Statue of Terpsichore seated—a Herma of Zeno the Epicurean—a Statue of Euterpe—a Herma of Euripides—a Statue of Bacchus in female attire—a Herma of Aratus—and a Herma of Thales without the head. In the Pavement is a Mosaic (found at Lorium,) representing comic and tragic Actors—and another, in the Arabesque style, found near S<sup>a</sup>. Maria Maggiore. The Ceiling was painted by the Cav. Conca, and represents Apollo and Marsyas—the Seven Sages of Greece—Homer singing to Minerva—Apollo, and some of the Muses, with Homer, Virgil, Ariosto, and Tasso, in the Angles.

(r) These immense Basins seem to have made part of the furniture of ancient Baths; there being recently discovered in the Public Baths at Pompeii a basin of this description, which was evidently the lower part of a Fountain.

(s) It is supposed that this Head was originally encircled with Seven Stars, perhaps

Here likewise are *Bassi-rilievi* representing the dance of the Corybantes—the Combat of the Lapithæ with the Centaurs—the Birth of Bacchus, &c.

*The Entrance* to the large Circular Hall contains, on the Arch of the Door to the right, a Medallion of Juno—in the Niche a Statue of Pallas—and, below, a Medallion with a festoon and a Medusa—in the opposite Niche a Statue of Mnemosyne—and below, a *Basso-rilievo* of three Poets.

*Circular Hall.* The Pavement of this apartment is an ancient Mosaic (found at Otricoli) representing Medusa's Head, and the Battle of the Lapithæ with the Centaurs, encircled by another ancient Mosaic, representing Marine Monsters, and found in the environs of Scrotano—a magnificent porphyry Basin<sup>r</sup>, forty-one Paris feet in circumference, adorns the centre of this apartment, which is seventy feet in diameter, and contains a colossal Bust of Jupiter!!—ditto of Faustina the elder!—ditto of Adrian (formerly in his Mausoleum)—ditto of Antinous—a Herma representing Oceanus<sup>s</sup>—a Bust of Jupiter-Serapis—ditto of the Emperor Claudius—ditto of Plotina—ditto of Julia Pia—ditto of Pertinax!—two Hermæ (one on each side of the Entrance-door) found in Adrian's Villa, and representing Bacchantes!—Colossal Statues of Commodus in the character of Hercules—Augustus in a sacrificial habit—Ceres, or Melpomene restored as Ceres!!!—Antoninus Pius—Nerva!!—Juno, as Queen of Heaven'!!!—the same heathen divinity as the Goddess of Health, with the dart, shield<sup>u</sup>, &c.; and a

the planets.

(t) From the Barberini collection.

(u) Juno was worshipped at Januvium (where this statue was found) under the title of *Sospita*, and represented as clothed in a goat's skin, and armed with a spear and shield, her feet being protected by sandals.



Group representing Bacchus, a Tiger and a Satyr. The Busts are placed on Columns of porphyry, and other rare marbles.

*Vestibule in the form of a Greek cross.* The Door of this apartment is magnificently ornamented with two Egyptian Idols of red granite, under the form of Caryatides, taken from Adrian's Villa, and bearing the likeness of Antinous—two Vases of red granite, and a fine antique *Basso-rilievo*, representing a combat between Gladiators and Wild-beasts. In the Pavement is an ancient Mosaic, representing Arabesques, and a head of Minerva found near Tusculum: the apartment also contains a half-draped Statue of Augustus; and, fixed to the Wall, a *Basso-rilievo* of a Gryphon—an Egyptian Idol of nero antico, found at Tivoli, and placed upon a bracket ornamented with two Swans—a Statue on a pedestal of Lucius Verus, when young, found at Otricoli—and near the window a large Sepulchral Monument of Porphyry, in which the remains of S. Costanza were deposited, and which was taken from the Church that bears her name—a Statue of a Muse seated, and holding a scroll, supposed to have once adorned the theatre at Otricoli—another Egyptian Idol of nero antico, found at Tivoli, and placed on a bracket—a Statue of Venus on a pedesdal; and fixed to the wall above, a *Basso-rilievo* representing three of the Muses. Before the Stairs two Colossal Sphinxes, of granite, and fixed to the Wall, near the Arch supported by Columns of granite, a *Basso-rilievo* representing Children, and Lions' Heads—on the other side a *Basso-rilievo* with Bacchanalian Figures—in the Niche a Statue of Erato—and fixed to the Wall a *Basso-rilievo*

representing three of the Muses—on a bracket another Egyptian Idol of nero antico, found at Tivoli—a Statue (on a pedesdal) of a Muse seated—and, near this, a Statue of a Female veiled—above, fixed in the Wall, a Figure of Victory, which once adorned the Baths of S<sup>a</sup>. Helena—and, opposite to this, another figure of Victory. Here likewise is the Sepulchral Monument of S<sup>a</sup>. Helena, found at Tor Pignattara: it contained her remains, and is of porphyry—near it are, a Statue undraped, and another in the toga, both found at Otricoli—on a bracket an Egyptian Idol, found at Tivoli—and, on a pedestal, a Statue found at Otricoli, and representing a Youth veiled, holding a Patera. At the Bottom of the Staircase is a Recumbent Statue of the Tigris, in white marble, and another of the Nile, in grey marble. The Staircase, which is magnificent, leads to a rotondo, called

*The Apartment of the Car.* In the centre of this Rotondo is an ancient and elegantly sculptured Car of marble, with two Horses, the one antique, the other modern. On the right of the Entrance-door is a Statue of Perseus; and in the Niche a Statue with a long beard, called Sardanapalus; but more probably the bearded Bacchus. The apartment likewise contains a Statue which decidedly represents Bacchus!—a Warrior (with one foot on his helmet) supposed to represent Alcibiades—a Statue veiled, and in the act of sacrificing—a Statue of Apollo with the lyre—a Discobolus—a Statue supposed to represent Ajax, or Phocion!! probably the former, if we may judge by the cloak; for Phocion always appeared barefooted, and without a cloak, both in his rural retreat, and at the

(v) The Head of the Tigris was restored by Michael Angelo.

head of the Athenian armies—another Discobolus, imitated from that of Myron—an Auriga of the Circus—a Grecian Philosopher holding a scroll—Apollo Sauroctonos—and four Small but beautiful Sarcophagi.

*Gallery of Candelabra, &c.* The Vestibule of this immense Gallery contains a considerable number of Egyptian Antiquities.

*First Division.* A Faun, in green basalt!—Diana of Ephesus—Small Statues of Children—two Sepulchral Urns standing on pedestals ornamented with *Bassirilievi*—and a Small Statue of Mercury.

*Second Division.* Two Tripods—two Vases—Small Statues of Children—Diana-Lucifera—Ganymede and the Eagle—and a Statue of a Female finely draped.

*Third Division.* A Sarcophagus, adorned with *bassirilievi* representing Diana killing the Children of Niobe—a singular Candelabrum representing Lilies, and originally, perhaps, one of the ornaments of a Temple of Vesta—the Pescatore!—Diana and a Greyhound—Small Statues of Children—an elegant Altar.

*Fourth Division.* A Youth draped—a female Figure draped—ditto, with the Dorian Double Flute—a Priestess with the Patera—Ceres.

*Fifth Division.* A Sarcophagus with a Gladiator on the Lid—another with a Female Figure, resembling Sappho, on the Lid.

*Sixth Division.* Two of the largest and most beautiful Candelabra existing, with Pedestals em-

bellished by peculiarly fine *Bassirilievi*!!—other Candelabra—Cinerary Urns, &c.\*

*Seventh Division.* Cinerary Urns—other Urns of rare marble—four Candelabra.

*Eighth Division.* Two Candelabra, one being particularly valuable on account of the fine *bassirilievi* with which its Pedestal is enriched!—Cinerary Urns—other Vases of rare marble—two superb Basins, &c.

*Geographical Gallery.* This immense apartment is furnished with ancient Maps of the Papal Territories, and Hermæ of distinguished Characters: On its Ceiling are Frescos, by the Scholars of Raphael.

Beyond the Geographical Gallery, (on the right,) is a room hung with Tapestry, and containing, on its Ceiling, the Descent of the Holy Ghost, finely painted by Guido.

The Vatican Museum is open to the Public every Monday and Thursday, Festivals excepted, at the fifth hour before sunset, and remains open four hours. Admission may likewise be usually obtained on days when this Museum is not open to the Public, by an application to the Custode; who, thus called upon, expects a fee.

*Libreria Vaticano.* The usual entrance to this magnificent apartment is from the Museo Chiaramonti. The rooms are open to the Public on the same days, and at the same hours, with the rest of the Vatican Museum; but the Books can only be seen from nine, in the forenoon, till twelve<sup>x</sup>.

(\*) The Candelabra of Mars, Mercury, Minerva, and Isis, are deemed the most valuable of any in the Vatican Museum; both with respect to their form, and the elegance of their ornaments.

(x) The Custode who shews the Manuscripts, and attends Strangers round the apartment, expects from two to five pauls; according to the number of the party.

The Librarian here has recently discovered that some of the most valuable ancient Manu-

scripts have been used, in latter days, for other writings, merely to save parchment: the ancient characters, however, are frequently visible below those of modern date; on ascertaining which, he has already been able to rescue from Oblivion some Books of *Cicero's Republica*; *The Correspondence between Fronto and Marcus Aurelius*, before and after the latter became Emperor; a *Fragment of an Oration by Q. Aurelius Symmachus*, with the *Supplement of two other Orations*; and

Part of the ancient manuscripts in the Vatican Library are supposed to have been collected during the fifth century, by the Pontiff S. Hilarius; who founded a Library in the Lateran Palace. Nicholas V (learned himself, and a distinguished patron of literature) added above five thousand manuscripts to the original collection; placing them all in the Vatican: and as succeeding Pontiffs so much increased the contents of his library, that the apartment, wherein they were deposited, contained them with difficulty, Sixtus V erected, according to the designs of Domenico Fontana, the present superb apartment, which comprises forty thousand Manuscripts, and a choice collection of Books printed in the Fifteenth Century.

*The Vestibule* of this Library contains Chinese Works, relative to Anatomy, Geography, and Astronomy; together with two Columns, bearing ancient Inscriptions.

*The Ante-room* is ornamented with a Ceiling painted by Marco di Firenze, and Paul Brill.

*The great Saloon* has Frescos, by Zuccari, on its Ceiling, and a good Picture in oil, by Scipio Gaetano, near the Door of Entrance, and representing Sixtus V receiving, from Fontana, the Plan of the Library. Round the Walls are Presses to enclose the Manuscripts; any of which, on being asked for, are immediately shewn. This room contains a Sarcophagus of white marble with a Winding Sheet of Asbestos, nine Roman palmi in length, and seven in breadth—Etruscan and Grecian Vases—Cinerary Urns—and two

superb Tables of granite, supported by bronze Figures finely executed. Among the rare Manuscripts are several Hebrew, Syriac, Arabic, and Armenian Bibles—a Greek Bible of the sixth century in capital letters, written according to the Version of the Septuagint; and from which all the subsequent copies have been taken—a very large Hebrew Bible, presented to the library by the Dukes of Urbino, and for which the Venetian Jews offered its weight in gold—a Greek Manuscript, containing the Acts of the Apostles in letters of gold: (this was given to Innocent VIII, by Charlotte, Queen of Cyprus)—a Missal, written in 1118—another, adorned with Miniatures by Giulio Clovio, the scholar of Giulio Romano, and the finest miniature painter of his time—a large Breviary, ornamented with fine Miniatures, and presented to the library by Matthias Corvinus, King of Hungary—the Annals of Baronius, written with his own hand in twelve volumes—several volumes of Ecclesiastical History, by the learned Onofrio Panvinio, Augustine—a Martyrology, curious on account of its antiquity, and its Miniatures—Manuscripts relative to S. Carlo Borromeo—a manuscript Pliny, with beautiful Miniatures of Animals—a Virgil of the fifth century, written in capital letters, and illuminated with Miniatures representing the Trojans and Latians in the dress of their own times—a Terence equally ancient—another Terence, of the ninth century, illuminated with ancient Masks—a beautiful Tasso—a Dante adorned with exquisite Paintings, begun by the Floren-

*the Supplement to the Gothic Ulpian Commentaries.* A sight of these Manuscripts may be obtained by any Foreigner who is acquainted with the Librarian.

(y) This Library, according to the notice in the Ante-room appropriated to the Translators of the Hebrew, Arabic, Syriac, Greek and Latin languages, is open daily, for the

use of Students, from November till June, Festivals, Thursdays, and some other days excepted.

(z) These paintings are not good; but they have been excellently engraved by Santi Bartoli; and may be purchased at the Calco-grafia Camerale.

tine School, and finished by Giulio Clovio—a Treatise on the seven Sacraments, composed by Henry VIII, of England—original Letters between that Prince and Anna Bullen—several Papers written by Luther—the Lives of Federico di Monte Feltre, and Francesco-Maria della Povera, Dukes of Urbino, adorned with exquisite Miniatures by Giulio Clovio—several Manuscripts written on Egyptan papyrus—and the Gospels of S. Luke and S. John, written in the tenth century, and bound in ivory<sup>a</sup>. From the upper end of this apartment branch two immensely long Galleries.

*The Gallery on the right* is supported by fine Columns of porphyry; two of which, with Figures on the top, were taken from the Arch of Constantine. Here are modern Paintings—Presses filled with Books—Etruscan and Grecian Vases—and, at the extremity of the Gallery, a *Cabinet* containing beautiful Camei of Jupiter, Æsculapius, &c.—Etruscan Antiquities, (among which is the recumbent figure of a Child!)—the finest Bust extant of Augustus!!!—a Bust of Nero—ditto of Septimius Severus—an ancient silver Salver or Shield—Human Hair found in a sarcophagus—ancient Seals, Rings, &c.

*The commencement of the Gallery on the left*, contains very fine Etruscan and Grecian Vases—Presses filled with Books—a Statue of S. Hippolito<sup>b</sup>, seated in a chair which exhibits the celebrated Pascal Calendar, and was found in the Cemetery of S. Lorenzo—and a Statue of Aristides of Smyrna. *The second division* contains a Ceiling, by Pozzi, which represents the Church and Religion—a collection of Lamps, and other

Antiquities found in the Catacombs—Instruments used in torturing the primitive Christians—and a Portrait of the Emperor Charlemagne, in stucco. Near the end of this Gallery is a *Cabinet* superbly enriched with porphyry and other precious marbles, hung round with specimens of the Egyptian Papyrus, and exhibiting, on its Ceiling, the *chef-d'œuvre* of Mengs; who has represented, over the Doors, Moses and S. Peter, beautifully painted, though less worthy of admiration than the four Genii, and the four Children, on the Coves of the Ceiling!! In the centre of this Ceiling is History resting upon the Wings of Time a Tablet, supposed to record the Works of Clement XIV; while a Genius presents Scrolls of Papyrus, by means of which the Pontiff's fame may be transmitted to posterity. Janus is introduced into the Picture, as indicative of the present and the past: he appears to be dictating to History. This Cabinet also contains two Candelabra, of Sevres Porcelain, given by Napoleon to Pius VII. Beyond the cabinet of Mengs are two Rooms in a direct line, (one of which contains printed Books,) and two rooms on the right; one of which contains a celebrated Collection of Engravings; beautiful Etruscan and Grecian Vases, and a Ceiling painted by Guido; the other contains magnificent Vases, and ancient Inscriptions fixed in the walls.

*Chiesa della Trinità de' Monti.* The Sacristy annexed to this Church contains the celebrated Deposition from the Cross, by Daniello da Volterra!!! one of the very finest frescos at Rome. The Church contains the Murder

(a) It seems extraordinary that there are no ancient Rituals here, to shew the alterations supposed to have taken place in Church-ceremonies since the time of the primitive

Christians.

(b) This is the most ancient marble statue extant of a Christian; it was executed in the time of Alexander Severus.

of the Innocents! another celebrated Fresco by the same great painter; and in the Church likewise is a copy, or what appears to be nearly a copy of the Deposition from the Cross, painted on canvas, and cruelly injured.

Before this Church Pius VI erected an Egyptian Obelisk, forty-four Paris feet and a half in height, (exclusive of its pedestal,) charged with Hieroglyphics, and found, as already mentioned, in the Circus of Sallust.

*Chiesa dei P. P. Cappuccini, in Piazza-Barberini.* This Piazza is supposed to have made part of the ancient Circus of Flora; where, according to Suetonius, elephants danced on ropes. The Chiesa dei P. P. Cappuccini is rich in paintings. The first Picture on the right represents the Arch-Angel Michael; and is considered to be Guido's finest easel production!!! S. Paul receiving his sight, in the Chapel opposite to that which contains the Arch-Angel, is by Pietro da Cortona!! and over the Door of the Church is a Cartoon, by Giotto, from which the Mosaic, called The Navicella, and placed in the Portico of S. Peter's, was taken!

*Palazzo-Barberini. Staircase at the left end of the Portico of entrance.* A fine *Basso-relievo* at the foot of the Stairs—a fine *Alto-relievo* of a Lion (taken from Palestrina,) near the first Landing Place.

*First Floor.* The Ceiling of the principal Hall of entrance was painted by Pietro da Cortona!! The subjects are allusive to Urban VIII. The centre exhibits the Barberini arms carried to Heaven by the Virtues, in presence of Providence, who is surrounded by Time, Eternity, and the Fates. On one side is Minerva vanquish-

ing the Titans; on another are Religion and Faith, with Voluptuousness beneath on the left, and Silenus on the right. On the third side are figures of Justice and Abundance in the air; and, below them, Charity on the right, and Hercules killing the Harpies on the left. On the fourth side is a Figure which represents the Church, accompanied by Prudence, sending Peace to shut the Temple of Janus, chasing the Eumenides, and ordering Vulcan to forge arms for the defence of Rome.

*The Staircase at the other end of the Portico of entrance* leads to Apartments containing Statues and Sarcophagi, (some of which were found at Palestrina;) together with several fine Pictures. Among these are—S. Matthew, by Guercino—S. Luke, by the same master—the Holy Family, by Parmigianino—S. Carlo Borromeo, by Pietro da Cortona—S. Girolamo, by Spagnoletto—the Guitar Player, by Caravaggio—S. Andrea Corsini, by Guido—the Death of Germanicus, by Nicolas Poussin!—a small Landscape, by Claude, between two small Pictures, the one painted by Guercino, the other by Albano—a Head, by Tintoretto—Raphael's *Fornarina*, painted by himself!—the Portrait of a Lady, by Titian!—a Picture, by Albert Durer—Adam and Eve quitting Paradise, by Domenichino!—the Cenci, by Guido!—and her Mother, by Scipio Gaetano.

The Barberini Library, which contains near fifty thousand Printed Volumes, besides Manuscripts, is open to the Public every Monday and Thursday morning.

*Chiesa di S<sup>a</sup>. Maria della Vittoria.* The Front of this Edifice was built after the designs of Giovanni-Battista Soria; and the in-

(c) The Barberini-Palace is shewn from ten in the morning till two.

Persons wishing to ensure admittance, at any given hour, to Palaces, or Villas, should apply a day beforehand. At a Palace it

is usual to give, at Rome, as in other cities of Italy, from three to five pauls, according to the number of the party admitted: and in subterranean apartments, where the Custode provides wax lights, it is usual to give three pauls.



terior part after those of Carlo Maderno: it is considered, in point of architecture, to be one of the most beautiful Churches at Rome. The inside exhibits Pilasters of Sicilian jasper, a well painted Ceiling, a handsome marble Pavement, good Altar-pieces, and fine sculpture. The Paintings in the second Chapel, on the right, are by Domenichino! The last Chapel, in the cross-aisle, contains a Group, in marble, of Joseph and an Angel, by Domenico Guidi: the opposite Chapel, on the left, contains a Group of S. Teresa and an Angel, by Bernini. Here, likewise, are two Sarcophagi ornamented with fine Busts, by Bernini; and an *Alto-rilievo*, in bronze, representing the Last Supper, by the same artist. The next Chapel is embellished with fine marbles; and contains an Altar-piece, by Guercino; with a Picture, on each side, by Guido.

*Fontana di Termini.* This Fountain, which is opposite to the Church of S<sup>a</sup>. Maria della Vittoria, was erected by Fontana, at the command of Sixtus V. In the centre of the Edifice is a Statue of Moses; and on each side a *Basso-rilievo*; the one representing Aaron conducting the Israelites to quench their thirst; the other, Gideon encouraging them to pass the river Jordan, and directing his soldiers to lead the way. This Fountain is likewise ornamented with four Lions, two of which are white marble, and two basalt; the latter being Egyptian sculpture, and highly estimated. They were removed from the Portico of the Pantheon, to be placed in their present situation. The Plinths on which these Lions rest are basalt, charged with Hieroglyphics.

*Chiesa di S. Andrea a Monte-Cavallo.* This beautiful little Church was built by Bernini, in the form of an ancient temple: it is adorned with fine marbles; and contains, in the first Chapel

on the right, a Picture of S. Francesco Saverio, by Baciccio; by whom likewise are the Paintings on each side. The Crucifixion of S. Andrew, over the High-altar, is by Borgognone; and the next Chapel, dedicated to S. Stanislas, is ornamented with a Picture of that Saint, by Carlo Maratta; and a Sarcophagus of lapis lazuli, containing his ashes. In the Conventual Edifice adjoining to this Church is a Chapel, once the chamber of S. Stanislas, which contains his Statue, by Le Gros!

*Palazzo-Pontificio.* This princely Structure is situated on the Quirinal Hill; and stands on the ruins of the Baths of Constantine. It was begun by Paul III, continued by Gregory XIII, and finished by succeeding Pontiffs. The Court-yard, or open Quadrangle of the palace, is upward of three hundred feet long, by one hundred and sixty-five wide; three parts being surrounded with Porticos. The Staircase on the right leads to an immense Hall, the Frieze of which was painted by Lanfranco and Carlo Saraceni: and over the door of the large Chapel, at the end of the Hall, is a fine *Basso-rilievo*, by Taddeo Landini, of our Saviour washing the feet of his Disciples. This Chapel, in size and shape similar to the Cappella-Sistina at the Vatican, was fitted up with great elegance, by Pius VII, who resided chiefly on Monte-Cavallo. Contiguous to the large Chapel is a magnificent suite of apartments splendidly furnished in the French style, and enriched with a good collection of Pictures; among which are, in the first room, Saul and David, by Guercino!—S. Agnes, by Annibale Caracci—an *Ecce Homo*, by Domenichino—a Sketch of the Transfiguration, by Raphael!—The Martyrdom of the Jesuits, by Bassano—the Madonna and our Saviour, by Guido—S.



Catherine, by Annibale Caracci—Ditto, by the Cav. d'Arpino—S. John, by Giulio Romano—the Madonna and our Saviour, by Rubens—the same subject, by Baroccio—the Madonna, our Saviour, S. John, &c., by Palma Vecchio. The small Chapel, adjoining to this room, is beautifully painted, by Guido; the subject being the Life of the Madonna; and the Annunciation, over the Altar, is particularly admired. *The second room* contains Pictures of Animals, by Petri. *The third room* is ornamented with a fine Ceiling. *The fourth*, with a Frieze, by Thorwaldsen, representing the Triumph of Alexander, and a fine Ceiling. *The fifth room* contains an elegant Bed, and a fine Frieze, representing the Triumph of Trajan, by Finetti. *In the sixth room* are Copies of Raphael's Arabesques, and a fine Frieze by Sig. Alessandro d'Este; and, *in the seventh room*, a beautiful Chimney-piece, and a Ceiling by Palagi. *The ninth room* contains a Picture of S. Peter, by Fra. Bartolommeo!!—S. Paul by the same great artist!!—S. Girolamo, by Spagnoletto—S. Cecilia, by Vanni—S. George, by Porde none—our Saviour disputing with the Doctors, by Caravaggio!!—the Adoration of the Magi, by Guercino—the Marriage of S. Catherine, by Battoni—S. Cecilia, S. Agnes, &c., by Caraccioli—S. Sebastiano, by Paolo Veronese—the Ascension of our Saviour, by Vandyck—and a Picture by Annibale Caracci, representing a Legend.

These Apartments cannot be seen without an order from the Cardinal Secretary of State, when the Sovereign resides in this Palace; but, when he does not, they may be seen at any time, by an application to the Swiss Guards, in the Quadrangle.

*Palazzo-Rospigliosi.* This Edifice was erected on the ruins of Constantine's Baths; and its Gar-

den contains a Pavilion, the outside of which is ornamented with four large *Bassi-rilievi*, found in Trajan's Forum, and three small ones, found in the Baths of Constantine. On the Ceiling of the principal room of the Pavilion is the celebrated Aurora of Guido; according to many opinions, the finest Fresco at Rome!!! Here likewise are two Loves, by the same artist; two Landscapes, by Paul Brill: two Paintings, by Tempesta, both taken from Petrarca; the one represents the Triumph of Fame, and the other the Triumph of Love: two Columns of rosso antico; a bronze Horse, and a Statue of Diana: the four last were found in Constantine's Baths.

*Room on the right.* Death of Sampson, by Lodovico Caracci—head of Guido, by himself—Garden of Eden, by Domenichino—and Sophonisba, after having swallowed poison, by Calabrese.

*Room on the left.* The Triumph of David, by Domenichino!—the Saviour, and the twelve Apostles, (each being a separate picture,) by Rubens—the Saviour bearing his Cross, by Daniello da Volterra—Conjugal Love, by Giorgione—Andromeda, by Guido—a Love, by Nicolas Poussin—head of Ditto, by himself—the five Senses, by Carlo Cigniani!—and an *Ecce Homo*, by Guido. Busts of Adrian, Septimius Severus, Cicero, and Seneca, found in the Baths of Constantine; and the celebrated Bust, in basalt, of Scipio Africanus, found, according to Fulvius Ursinus, at Linternum; and bearing, on the right side of the head, a mark which resembles a Scar. This mark may be seen on the marble bust of Scipio, in the Capitol; and likewise on his bust in the Villa-Albani.

*Fontana di Trevi.* The water which supplies this beautiful Fountain was brought to Rome by

Agrippa, for the use of his Baths ; and derives its name of *Aqua Virginis* from a young female Peasant, who discovered the Spring, and shewed it to some famishing soldiers. It is deemed the best water at Rome. The decorations of this Fountain were designed by Niccolo Salvi, at the command of Clement XII. The Statues represent Oceanus, Salubrity, and Abundance ; and the *Bassi-rilievi* over the two last, represent Agrippa and the Peasant-girl.

*Chiesa di S<sup>a</sup>. Maria del Popolo.* This Church contains, in the first and third Chapels, to the right, Paintings by Pinturicchio : the intermediate Chapel has an Oil-painting on the Wall, by Carlo Maratta. The Paintings in the Tribuna are by Pinturicchio ; and the Chapel to the right of the High-altar contains a Picture of the Assumption, by Annibale Carracci ! The Chigi-Chapel was decorated according to the designs of Raphael ; and contains a Statue of Jonas, designed by him, and executed under his immediate orders, by Lorenzetto !! The Statue of Elias also is supposed to have been designed by Raphael ; the other Statues were done by Bernini. Near this Chapel is the singular Monument of the Princess Odescalchi Chigi.

*Chiesa di S. Carlo al Corso.* This splendid Church was begun according to the designs of Onorio and Martino Lunghi, and finished by Pietro da Cortona ; who erected the Cupola. The picture which adorns the High-altar is by Carlo Maratta, and represents the Apotheosis of S. Carlo ! The Tribuna, the Angles of the Cupola, and the Ceiling of the Nave, were painted by Brandi. The Chapel in the Cross, on the right, was designed by the Cav. Paolo Posi ; and the Picture in Mosaic, with which it is ornamented, was copied from that painted by Carlo Maratta in the

Church of the Madonna del Popolo : the Statue of Judith is by Le Brun ; and that of David by Pietro Pacilli. The third Chapel on the right contains a Picture of S. Barnaba, by Mola !

*Chiesa di S. Lorenzo in Lucina.* The High-altar here is enriched with a celebrated Picture of the Saviour on the Cross, by Guido !

*Chiesa di S. Ignazio.* This magnificent edifice was erected by Cardinal Lodovico Lodovisio, chiefly after the designs of Domenichino : it is ornamented with fine antique Columns of marble ; and contains two beautiful Chapels made after the designs of the celebrated Father Pozzi, a Jesuit. That on the right is adorned with an *Alto-rilievo*, by Le Gros, representing S. Luigi Gonzaga, whose relics are deposited here, in a tomb incrusted with lapis lazuli. The other Chapel contains a *Basso-rilievo*, by Filippo Valle, representing the Annunciation. Here, likewise, is the Monument of Gregory XV, by Le Gros ; and a Picture of S. Giuseppe dying, by Trevisani ! The Ceilings of the Nave and Tribuna are painted by Pozzi ; and the former represents the Apotheosis of S. Ignatius ; from whose head issue rays, emblematical of his having enlightened the four quarters of the world.

*Chiesa de' S. S. Apostoli.* This noble Structure was erected by Constantine ; and afterwards rebuilt by Fontana. The Portico of the old Edifice is still entire ; and contains an antique *Basso-rilievo* of an Eagle, at one end ; and at the other, a *Basso-rilievo* of Friendship deploring the death of Volpato, by Canova. The Church is divided into three aisles by Pilasters of the Corinthian order. The Ceiling of the Nave was painted by Baciccio ; and represents the Triumph of S. Francesco. The Ceiling of the Tribuna was painted by Odazzi, and represents the Fall

of the Angels!! The High-altarpiece is by Domenichino Muratori. The first Chapel, on the right, near the Great Door, and the Chapel in the Cross, on the right, are particularly rich in marbles; and adjoining to the latter, is another Chapel, which contains eight beautiful antique fluted Columns of white marble. The second Chapel on the left near the Great Door, is ornamented with particularly fine Columns of verde antique and other marbles: and over the Door of the Sacristy is the Monument of Clement XIV, by Canova; who has placed the Statue of the Pope between two female figures, namely, Temperance and Humility. This Church contains another fine Monument, by Pozzi, adorned with a beautiful Group representing Charity.

*Chiesa di S<sup>a</sup>. Maria di Loretto.* This little Church, considered as a fine piece of architecture, was built by Sangallo; and has a double Cupola, like S. Peter's: it contains a celebrated Statue of S. Susanna, by Fiamingo.

*Chiesa di Gesù.* This magnificent Edifice was erected by Cardinal Alessandro Farnese after the plan of Vignola; and finished by Giacomo della Porta. The Frescos on the Ceiling of the Nave, Tribuna, and Cupola, are by Baciccio; who has represented S. Francesco Saverio ascending to Heaven!! The Angles of the cupola are particularly beautiful. The Chapel in the Cross, on the right, was made after the designs of Pietro da Cortona; and contains a Picture by Carlo Maratta, representing the Death of S. Francesco Saverio. The High-altar is decorated with fine Columns of giallo antico, and a Picture of the Circumcision, by Muziano! The Chapel of S. Ignatius, executed

after the designs of Father Pozzi, is peculiarly magnificent; the Columns which adorn the Altar being lapis lazuli fluted with bronze gilt; and the Globe held by the Deity the largest piece of lapis lazuli ever seen. Above the Altar, in a Niche incrustated with lapis lazuli, is a demi-colossal silver Statue of S. Ignatius, accompanied by three Angels, and done after the designs of Le Gros. The remains of the Saint repose under the Altar, in a Tomb of bronze gilt, enriched with *bassi-relievi* and precious stones; and on one side of the Altar is a celebrated Group of Religion vanquishing Heresy, by Le Gros; and on the other side a Group, by Teudone, which represents Idolatrous Nations embracing Christianity. The Ceiling was painted by Baciccio. This Church contains one of the best organs at Rome<sup>a</sup>.

*Chiesa di S. Andrea della Valle.* According to some opinions, this noble Edifice stands on the Site of the *Curia* of Pompey, where Cæsar was assassinated: its Cupola, by Lanfranco, is a master-piece!! the four Evangelists in the Angles are by Domenichino; and the S. John is called his *chef-d'œuvre* in this description of painting. The Ceiling of the Tribuna was done by the same great artist, and represents the Life of S. Andrew: the three large Frescos on the Walls of the Tribuna are by Calabrese, and represent the Martyrdom of S. Andrew. The Strozzi-Chapel was designed by Michael Angelo; and the Barberini-Chapel is rich in marbles and sculpture, and in Paintings, by Passignano.

*Chiesa della Trinità de' Pellegrini.* This Church contains a High-altarpiece by Guido, representing the Trinity. Our Saviour is on the Cross accompanied by

(a) There frequently is fine music in this Church; especially on the last day of the old year, the first day of the new year, the

Festival of Corpus Domini, and for some days after.

two kneeling Angels: his figure and countenance are particularly fine; over the Cross hovers a Dove; and higher up, is God the Father!!! The representation of the Deity in the Lantern is likewise by Guido.

*Chiesa di S. Carlo de' Catinari.* This is a noble Edifice, adorned with one of the most beautiful Cupolas in Rome. The Ceiling of the Tribuna was painted by Lanfranco; and the Cardinal Virtues, in the Angles of the Cupola, by Domenichino: they are strikingly fine; particularly the figure of Fortitude!!! The Annunciation in the first Chapel, on the right of the Entrance-door, is by Lanfranco; and the Death of S. Anna, in one of the Chapels of the Cross, by Andrea Sacchi! The High-altar is decorated with four columns of porphyry, and a Picture by Pietro da Cortona. The Ceiling of the Sacristy was painted by Lanfranco, and represents the Assumption; and an Adjoining Room contains a Portrait of S. Carlo, by Guido.\*

*Chiesa di S. Giovanni de' Fiorentini.* This fine Church, erected according to the designs of Giacomo della Porta, contains a Picture of the Martyrdom of Saints Cosimo and Damiano, by Salvator Rosa! a Chapel painted by Lanfranco! a Picture of S. Girolamo by Cigoli; and the Monument of one of the Corsini family, by Algardi.

*Chiesa di S. Maria in Vallicella,* commonly called *Chiesa Nuova.* This splendid Church was built by S. Filippo Neri, after the designs of Martino Lunghi and Pietro da Cortona; the latter of whom painted the Ceiling of the Nave, the Cupola, and the upper part of the Tri-

buna; which last represents the Assumption. The Altar-piece of the first Chapel on the right was done by Scipio Gaetano—the dead Christ, in the next Chapel, is a Copy from Caravaggio's celebrated Picture in the Vatican. The High-altar is ornamented with four fine Columns of Porta-Santa, and a superb Ciborio. The Tribuna contains Paintings, by Rubens; but they are considerably damaged. The Chapel of S. Filippo Neri, under one of the Organs, contains his ashes, and his Portrait in mosaic, copied from the original of Guido; the Chapel under the other Organ contains a Picture, by Carlo Maratta. The next chapel to that of S. Filippo Neri contains a Picture, by Baccio, of the Presentation of the Madonna in the Temple! The following Altar-piece is by the same artist, and represents the Visitation; and the Paintings in the last Chapel are by the Cav. d'Arpino. The Sacristy is enriched with a Statue of S. Filippo Neri, by Algardi! a Picture of the Madonna contemplating the Crown of Thorns, by Trevisani; and a Ceiling finely painted by Pietro da Cortona! *The apartments above-stairs* contain a Ceiling which represents S. Filippo Neri, &c., by Pietro da Cortona; the Portrait of the Saint, from which the Mosaic in the Church was taken; and a Head of our Saviour, by Pietro Perugino!

*Chiesa di S. Maria della Pace.* Here, on the right of the Great Door, are Raphael's celebrated Sibyls, supposed to be predicting the Birth of our Saviour!!! This inestimable Fresco, considered, in point of composition, as the sub-

(e) The Church of S. Carlo de' Catinari contains a Monument to the memory of Lorenzo Sperandi; with an epitaph, which records, that he was famous for terminating amicably the differences which occurred amongst his friends and relations—an uncommon panegyric; though one of the greatest, perhaps,

that can be bestowed on any man.

(f) If the Etrurians were, as some authors suppose, originally Cananeans, probably they might bring the Old Testament into Italy:—and as the Romans borrowed many of their religious ceremonies from the Etrurians, it seems fair to infer that the Sibylline Oracles

limest work of Raphael, was almost obliterated, and would soon have been totally extinct, had not a living artist restored it; and so well has he executed this difficult task, that every lover of the art of painting would wish to see him employed in restoring those Frescos of the *Stanze di Raffaello*, which are hastening rapidly to decay. Above the Sibyls are four Prophets, likewise by Raphael. The Frescos on the left of the great door are attributed to Timoteo d'Urbino. The first Chapel, on the right, is embellished with good sculpture; and this Church also contains a picture of the Visitation, by Carlo Maratta; and another of the Presentation by Balthazar Peruzzi.

*Chiesa di S. Agostino.* Here is a celebrated Fresco of the Prophet Isaiah, by Raphael, placed to the left of the Great Door, and on the third Pilaster of the Nave!! Here, likewise, in the Chapel of S. Agostino, are three Paintings, by Guercino: another of the Chapels was painted by Lanfranco; and another contains a Group, in marble, representing the Madonna, the Infant Jesus, and S. Andrew, by Andrea Contucci da Sansovino. One of the Altars is ornamented with the Statue of a Saint, by Ercole Ferrata; and another Altar exhibits the Madonna di Loretto, by Caravaggio.

Contiguous to this Church is a Public Library, deemed the best in Rome, except those of the Vatican, and the Minerva.

*Palazzo-Borghese.* This is a splendid Edifice, and particularly rich in Pictures: those usually shewn to Strangers are in the

*apartments on the ground floor; the first room* of which contains—Christ taken into Custody, by Vanderstern—a Sibyl, by Guido Cagnacci—the Adoration of the Magi, by Jacopo Bassano—S. Peter, by Spagnoletto—Sketch of S. Domenico, by Giorgione—S. Catherine of Siena, by Agostino Caracci—the Holy Family, by Garofolo—the Madonna and Infant Jesus, by Sassoferrato—the same subject, by Andrea del Sarto—the Nativity, by Mazzolini di Ferrara—and the Crucifixion by Leandro Bassano. *The second room* contains—Diana shooting, by Domenichino!!—the Deposition from the Cross, by Federico Zuccari!—Head of the Magdalene, by Agostino Caracci!—Head of Christ, by Annibale Caracci!—the Deposition from the Cross, by Garofolo—three Cabinet Pictures, by the same master—Christ bearing his Cross, by Muziano—Head of S. Antonio by Agostino Caracci—Head of S. Francesco, by Annibale Caracci—two Landscapes, by Francesco Bolognese—the Madonna, the Infant Jesus, and S. John, by Pierino del Vaga—Christ and his Disciples, by Bonifazio—Lucretia, by Vasari—Leda, by the same master—Troy in flames, by Baroccio—a *Precepe* by Tibaldi, one of Michael Angelo's scholars—and Diana's Bath, by Poelenburg. This room likewise contains a Sarcophagus of porphyry, found in Adrian's Mausoleum; and therefore supposed to have held his ashes. *Third room.*—A Story from Ariosto, by Lanfranco—S. Francesco and Angels, by Annibale Caracci!—S. Antonio preaching to the Fishes, by Paolo Veronese!

might be derived from the Bible. Libya prophesied; "That the day would come when all men would see the King of all living things." Cumæa, a Babylonian, prophesied; "that God would be born of a Virgin, and converse among sinners." Delphica prophesied; "That a Prophet would be born of a Virgin." Erythræa, a Babylonian, foretold a great part of the

Christian religion, in verses recorded by Eusebius; the first letters of which, being put together, make the words, "*Jesus Christ, Son of God, Saviour.*" and Persica foretold, "That the womb of the Virgin would prove the salvation of the Gentiles."

The word, Sibylla, is oriental, and signifies a Gleaner of ears of corn,



a Portrait, by Andrea Sacchi!—a Portrait, by Pietro da Cortona!—Head of Raphael, by himself!—Pordenone and his Family, by himself!—the Madonna and Infant Jesus, by Garofolo—the same subject, by Giovanni Bellino—the same subject by Frangi—Head of Petrarcha, by Holbein—two Pictures, by Gentileschi—the Holy Family, by Palma Giovane—S. Catherine, and other Saints, by Parmigianino—the Last Supper, School of Titian—S. John, by Paolo Veronese—the Holy Family, by Pomeranchio—Lucretia, by Bronzino—and the Holy Family, by Luini Fontana. *Fourth room.*—The Deposition from the Cross, by Raphael!!—the same subject, by Vandyck!—Circe, by Dosso Dossi—the Visitation, by Rubens!—Saul and David, by Giorgione!—S. Cecilia, by Domenichino!—S. John, copied from Raphael, by Giulio Romano—Europa, by the Cav. d'Arpino—the Flagellation, by Sebastiano del Piombo—a Group of Persons eating, by Teniers—the Birth of the Madonna, School of Titian—two of the Apostles, in separate pictures, by Michael Angelo—Vanity, by Luini—and a Head, by Paris Bordone. *Fifth Room.*—Four oval Pictures, by Albano!!—the Madonna and Infant Jesus, by Andrea del Sarto—the Holy Family, School of Raphael—the same Subject, by Lorenzo Tecreti—the Woman detected in Adultery, by Bonifazio—S. John, by Giulio Romano—Battle of Constantine, by the Cav. d'Arpino—Venus, by Padovanini—the Holy Family, by Fra Bartolommeo—and Lucretia, School of Guido!—*Sixth, room.*—The *Fornarina*, by Giulio Romano—and several Pictures of Venus, &c. by various masters. *Seventh room.*—Sacred and Profane Love, by Titian!!—Portrait of Cæsar Borgia, by Raphael!!—Portrait of a Cardinal, by Raphael—Portrait, by Pordenone!—the

Prodigal Son, by Titian—a Boy with Flowers, by Caravaggio!—a Faun, by Lodovico Caracci!—the Holy Family, by Agostino Caracci—and a Cabinet Picture, representing the Resurrection of Lazarus, by the same master. *Eighth room.*—The Graces, by Titian!!—the Prodigal Son, by Guercino!—the Saviour on the Cross, by Vandyck!—Cattle, by Paul Potter!—a Small Head of Christ, by Carlo Dolci!—a small Head of the Madonna, by the same master!—Sampson, by Titian, (a Sketch)—Portrait of Cosimo de' Medici, by Bronzino—the Resurrection of Lazarus, by Garofolo—the Magdalene, by Andrea del Sarto—the Flagellation, by Garofolo—two Portraits painted on marble, by Bronzino—and the Holy Family, by Caravaggio. *Ninth room.*—A Concert, by Leonello Spada!—the Madonna and Infant Jesus, by Carlo Dolci!—Lot and his Daughters, by Gherardo delle Notti—the Holy Family, by Venuti—the same subject, by Scipio Gaetano—the same subject, by Andrea del Sarto—the same subject, by Giovanni Bellino—the wife of Titian, by himself—the Holy Family, by Garofolo—the Madonna and Infant Jesus, by Frangi—the Ascension, by Taddeo Zuccari—and a Cook, by Caravaggio.

*Palazzo-Sciarra.* The second story of this Edifice contains a small, but choice collection of Pictures; the greater part of which once enriched the Palazzo-Barberini. *First room.*—Christ bearing his Cross, by the Cav. d'Arpino—S<sup>a</sup>. Barbara, by Pietro da Cortona—*Noli me tangere*, by Garofolo!—the Madonna and our Saviour, by Giovanni Bellino—a fine Copy of the Transfiguration, by Carlo Napolitano—S. Sebastiano, by Pietro Perugino—Christ and the Woman of Samaria, by Garofolo!—S<sup>a</sup>. Francesca and an Angel, by Carlo Venetiano—Abraham's Sacrifice, by Gherardo delle Notti—Raphael's



*Fornarina*, by Giulio Romano—a Small Picture of the Madonna and our Saviour, by Titian—another, of the Holy Family, by Bassano—another of the Deposition from the Cross, by Bassano—a Large Antique Painting, subject unknown. *Second room*.—A Small Landscape, by Paul Brill—two Landscapes, by Claude Lorrain!—two ditto, by Fiamingo—two, of a larger size, by Both!—Cupid, by the Cav. Landi—two Small Landscapes, by Breughel! and, between them, a Small Claude—a Landscape, by Nicolas Poussin—several other Landscapes; and a Picture representing the Church of Gesù, during the Canonization of S. Ignatius and S. Francesco Saverio: the architectural part of this painting is by Galiani, and the figures are by Andrea Sacchi. *Third room*.—The Holy Family, by Frangi—Noah intoxicated, by Andrea Sacchi—the Flagellation, by Leonello Spada—Cleopatra, by Lanfranco!—the Deposition from the Cross, by Baroccio—the Saviour between Angels, by Fiamingo—Sampson, supposed to have been painted either by Caroselli, or Guercino!—Moses, by Guido!—the Holy Family, by Albano!—and our Saviour, the Madonna, and other Saints, by Albert Durer. *Fourth room*.—Vanity and Modesty, by Leonardo da Vinci!!!—Gamblers cheating a Youth, by Caravaggio!!!—Conjugal Love, by Agostino Caracci—the Magdalene, by Guido!—S. James, by Guercino—the death of the blessed Virgin, by Albert Durer—the Adoration of the Magi, by Garofolo!—Titian, and his Family, by himself!—Portrait of a Lady, by Titian!—Martyrdom of S. Erasmus, (a Sketch) by Nicolas Poussin!—the *Maddalena delle radici*, by Guido!—S. Girolamo, by Guercino!—S. Mark, by ditto!—S. John, by ditto!—two Shepherds of

Arcadia contemplating a Human Skull, by Schidone!—Portrait of a Youth, by Raphael!—Head of S. John, after Decapitation, by Giorgione—the Madonna, the Saviour, and S. John, by Fra Bartolommeo; together with Small Pictures by Breughel, Albano, &c.

*Palazzo-Doria*. This magnificent Palace contains a large and fine collection of Pictures; among which are the most celebrated Landscapes at Rome. *The first apartment*, shewn to strangers, is ornamented with a Painting on the Ceiling, by Pietro da Cortona; it represents Noah's Sacrifice. *The second apartment* contains Landscapes in tempera, by Gasparo Poussin, Ciccio Napolitano, &c. *The third apartment* likewise contains Landscapes, by Gasparo Poussin; and a Picture, by Castiglione, of a Female Turk on horseback! *Fourth apartment*.—The Marriage of S. Catherine, by Scipio Gaetano—two Small Landscapes, by Both; one of which represents the Repose in Egypt, the other the Fable of Mercury and Erse. *Fifth apartment*.—Endymion, by Guercino—Portrait of a Lady, by Titian—Portrait of Macchiavello, by Andrea del Sarto!—Portrait of Donna Olimpia Maidachini<sup>e</sup>, author unknown—Portrait of a Lady, by Paolo Veronese—the Death of Abel, by Salvator Rosa!—Christ bearing his Cross, by Frangipani—Jansenius, by Titian—Portraits of Bartolo and Baldo, in the same picture, by Raphael!!—Icarus and Dædalus, School of Andrea Sacchi—the Deposition from the Cross, by Vasari—a Landscape, by Both—Head of a Lady, by Titian—a *Pietà*, by Annibale Caracci!—a Landscape, by Both!—Diana and Endymion, by Rubens—Portrait, by Vandyck—Portrait, by Titian—Portrait of a Gentleman with a book in his hand, by Titian—Por-

(e) The skull rests upon a tomb bearing this inscription; "I, too, was of Arcadia."

(f) The Favourite of Innocent X. and his Sister-in-law.

trait of a celebrated Widow, by Vandyck—S. Girolamo, by Annibale Caracci. *Sixth apartment.*—Portrait, by Rubens, of his Wife—Portrait, likewise by Rubens, of a Gentleman with gloves—Portrait, by Holbein, of his Wife—and Semiramis, Caracci School. *Seventh apartment.*—Jacob's Journey, by Bassano—Icarus and Dædalus, by Albano—a *Presepe*, by Bassano—Bathsheba, by Bronchuest—the Holy Family, by Lodovico Caracci—and Grecian Charity, by Valentin. *Gallery. First Division.*—The Visitation by Garofolo—the Madonna, by Sassoferrato!—a Landscape, by Domenichino!—two Small Oval Landscapes, by ditto!—the Confessor of Rubens, by the latter!—the Magdalene, by Titian—the Flight into Egypt, by Annibale Caracci!!!—a large and splendid Landscape, by Claude!!!—the Visitation, by Annibale Caracci!!!—S. John Baptist, by Valentin—the Assumption of the blessed Virgin, by Annibale Caracci!!!—S. Francesco and Angels, by Annibale Caracci!—Lot and his Daughters, by Gherardo delle Notti!—two Landscapes, by Both—Christ borne to the Sepulchre, by Annibale Caracci!!!—the Death of Tancred, by Guercino—the Nativity, by Annibale Caracci!!!—S. Rocco, by Schidone—the Adoration of the Magi, by Annibale Caracci!!!—a large and splendid Landscape, by Claude, representing a Sacrifice to the Delphic Apollo!!!!—Sketch, by Correggio, of Virtue and other Figures. *The second division of the Gallery* contains Frescos on the Ceiling, by Melani; but no easel pictures. *Third division.*—A beautiful Landscape, by Claude, with Figures by Filippo Lauri, representing the Repose in Egypt!!!—a half-length Female Figure, by Murillo!—the Holy Family, by Garofolo—a Head, by Rubens—a Magdalene, by Feti—the Slaughter of the Innocents,

by Luca Giordano—a Landscape, by Paul Brill!—the Prodigal Son, by Guercino!—a Landscape, by Torregiani!—two Small Landscapes, by Claude!—the Magdalene, by Annibale Carnas—S. Agnes, by Guercino!—the Madonna adoring the sleeping Saviour, by Guido!—Pope Panfili, by Velasquez—the Madonna, by Parmigianino—Marsyas teaching Olympus to blow the Dorian Flute, by Annibale Caracci—a *Presepe*, by Parmigianino—a large and sublime Landscape, by Salvator Rosa, called his *Belisario*!!!—a Landscape, by Both, with figures representing Christ in the Wilderness, attended by Angels—four Misers counting money, attributed to Manescalco of Anvers!—a half-length Figure of a Faun with Pan's Pipe, School of Rembrandt—the Madonna, the Infant Jesus, and Saints, by Lodovico Caracci. *Fourth division.*—An *Ecce Homo*, by Lodovico Caracci—the Holy Family with two Angels, by Fra Bartolommeo—the Earth, being one of the Four Elements, painted by Breughel!—a Landscape, with figures of a Hermit, &c. by Domenichino!—Susanna, by Annibale Caracci—The Air, by Breughel!—a Landscape with figures on the side of a river, by Domenichino!—Sampson, by Guercino—Noah's Ark, by Bassano—Fire, by Breughel!—two Small Landscapes, by Both—an Angel visiting S. Peter when in Prison, by Lanfranco!—a Small Picture of our Saviour on the Cross, by Michael Angelo!—the Garden of Eden, by Breughel!—Abraham's Offering of his Son, by Titian!!—Water, being the fourth Element painted by Breughel!—a Wedding Feast, by Teniers!!—a Woman catching Fleas, by Gherardo delle Notti—the *Maddalena sedente*, by Caravaggio!—Queen Giovanna of Arragon, by Leonardo da Vinci—a Copy of the Aldobrandi Marriage, by Nicolas

Poussin—Portrait of a Duke of Ferrara, by Tintoretto—Portrait of an old Man with a Beard, by Titian—the Deposition from the Cross, by Padovanino—and the Holy Family and S. Catherine, by Titian.

*Palazzo-Bracciano.* This spacious Mansion, built by the Chigi Family, has recently been fitted up with peculiar taste and magnificence by its present possessor, the Duke di Bracciano. *The Quadrangle and Staircase* are ornamented with ancient and modern Sculpture; and among the Paintings, in the rooms usually shewn to Strangers, are the following. *First room*—Two Landscapes, by Claude, one of which is very beautiful—the Holy Family, by Giovanni Bellino—the Magdalene, by Murillo—and Christ with the Woman of Samaria, by Pietro da Cortona. *Second room*.—Cleopatra, by Guido!—the Madonna and Infant Jesus, by Sassoferrato!—Painting and Sculpture, by Guercino—Children, by Giulio Romano—S. Gregorio, by Caravaggio—S. Girolamo, by Guercino—a large Picture, by Schidone—the Marriage of S. Catherine, by Parmigianino—and the Holy Family, by Giulio Romano. *Third room*.—Several interesting Portraits; among which are two Heads, by Luini; one, by Raphael; and one, by Velasquez, representing Innocent X—two full-length Portraits, by Vandyck—and a beautiful miniature *Pietà*, by Annibale Caracci!! *Fourth room*.—The Holy Family, by Andrea del

Sarto!—the same subject, by Gherardo delle Notti—the Madonna and our Saviour, by Rubens—a *Pietà*, by Bassano—two Sea-Ports, by Fiamingo—a large Picture, by Palma Giovane—S. Francesco, by Lodovico Caracci—and a Magdalene, by Guido. *The fifth room* contains a Mosaic Pavement admirably copied from that with which Sylla is supposed to have embellished the celebrated Temple of Fortune at Palestrina<sup>s</sup>. *The sixth apartment* (leading to the ball-room) has a Ceiling painted by Pozzi. *In the Ball-room* is a Mosaic Pavement, beautifully copied from that which adorns the Circular Hall of the Vatican Museum. Here are several pieces of modern Sculpture; pre-eminent among which, is the Hercules of Canova, represented in the act of throwing Lichas into the sea. Here likewise are some ancient Statues, and a Ceiling painted by Domenico del Frati and the Cav. Landi: the Oval, near the Group of Hercules and Lichas, is by the latter. *The room communicating with this apartment* has a Ceiling painted by the Cav. Camuccini; and representing the Fable of Cupid and Psyche. The Pavement is a Copy from ancient mosaics: and *the room in the same line beyond this*, contains an ancient Statue of a Philosopher seated. Beyond the ball-room, on the right, is a *Gallery* ornamented with an ancient Statue of a Canephora, and a Ceiling finely painted by Pelagi.

(g) This Mosaic is supposed, by Winckelmann, to represent the arrival of Menelaus in Egypt: but Kirker thinks it an Allegory; the first part shewing the evils occasioned by Fortune when adverse; the second the sacrifices offered to render her propitious; and the third the solemnities used in thanking her for favours bestowed. The Cardinal de Polignac supposes it to represent the Expedition of Alexander to the Temple of Jupiter-Ammon: and the Abbé Barthelemy (in consequence, perhaps, of observing that several of the figures are in the Roman military garb; and that above the gate of a building ornamented with four Egyptian statues is a Roman eagle) supposes the subject to be Adrian's

Travels in Egypt: and thus far seems certain, that the scene lies in the Island of Elephantine, near Syene, and below the Cataracts of the Nile. It has been already mentioned that Mosaics were used in Persia during the time of Artaxerxes; and thence the art of making them was probably transported to Assyria, Greece, and Rome. But the Mosaic at Palestrina seems, from the shape of the Greek letters, (particularly the Epsilon and Sigma) in which the names of the animals represented are specified, to be rather of the second century than older, in which case this Mosaic must have been made long after Sylla's time, and probably during the reign of Adrian.

**Palazzo-Colonna.** This immense Structure stands on the site of the *Domus Cornelii*. On the Staircase is a Statue representing a Captive, (probably taken from the Forum of Trajan;) and fixed in the Wall, opposite to the door of entrance, is a *Basso-rilievo* of porphyry, representing the Head of Medusa, and supposed to be a likeness of Nero. *The ante-room to the Gallery* contains several Pictures; among which are, Calvin, by Titian—Luther, by the same artist—Cain and Abel, by Andrea Sacchi—Europa, by Albano—a Peasant eating, attributed to Annibale Caracci—and a Portrait, by Paolo Veronese. *The Colonna Gallery* (with respect to size and architecture, the finest apartment at Rome) measures, in length, two hundred and nine Paris feet; and, in breadth, thirty-five: at each extremity is a Vestibule, separated from the rest of the Gallery by Columns and Pilasters of giallo antico. The Ceiling is well painted; and represents the sanguinary Battle of Lepanto, fought in the Gulf of Patras; and among the Pictures and Statues which embellish this apartment are the following. A Landscape, by Nicolas Poussin—ditto, by Vander-Werf—Landscapes, by Gasparo Poussin, Orizonte, Paul Brill, Breughel, Bergham, &c.—the Madonna, the Saviour, and S. John, by Romanelli—S. Peter with the Angel, by Lanfranco—the Magdalene in glory, by Annibale Caracci—S. Sebastiano, by Guercino—S. John in the Desert, by Salvatore Rosa—Cæsar sacrificing, by Carlo Maratta—and a Sketch by Titian, of himself and his Family at their devotions. Statues of Venus, Germanicus, Trajan, and

Flora; together with that of a Recumbent Female, supposed to be Grecian sculpture.

The Palace likewise contains a small Column of rosso antico, called *The Colonna Bellica*: which once stood before the Temple of Bellona; and near what is supposed to have been the Site of this Temple, the Column in question was found<sup>b</sup>.

**Palazzo-Giustiniani.** This Edifice stands on the site of Nero's Baths<sup>1</sup>; whence several of the Antiquities of its Museum were taken; but as the major part have been sold, little now remains worth notice, except a Group in the Hall of entrance, representing two Warriors fighting; and, in the other Apartments, a Grecian Statue, with the arms elevated—a Group called Conjugal Love—a Bust of Scipio—a Statue, called Paris—ditto, of a Goat—a Group representing Hercules and Cerberus—and the Statue of a sleeping Female.

**Chiesa di S. Luigi di Francia.** The second Chapel on the right of the Principal Entrance to this Church contains Frescos, by Domenichino; which represent the Alms-deeds, Death, and Apotheosis of S. Cecilia; with other circumstances relative to her, and her Husband, S. Valerian.

**Palazzo - Massimi**—celebrated for containing the Statue of a Discobolus, in white marble, copied from that, in bronze, by Myron; and one of the finest pieces of sculpture in Rome!!! It was found on the Esquiline Hill. On the back-front of the Palazzo-Massimi are Frescos, by Caravaggio!

**Palazzo-Braschi.** This magnificent Structure, built after the

(h) When Rome declared war against a foreign enemy, an arrow was shot from the top of the Column which stood before the Temple of Bellona: and Livy mentions (*Lib. I.*) that a javelin thrown toward an enemy's territory was a declaration of war.

(i) Nero's Baths were restored by Alexan-

der Severus: they extended to the Piazza Rondinini; near which spot, in a Public House, contiguous to the Church of the Maddalena, part of their remains may be traced. They must have been sumptuously ornamented, judging by the number of fine statues, busts, and *bassi-rilievi*, found in them.

designs of the Cav. Morelli, is adorned by a Staircase particularly beautiful, both with respect to its construction and its decorations; among the latter of which are sixteen Columns of red oriental granite; Pilasters of the same; and four antique Statues, namely, Commodus, Ceres, Achilles, and Pallas. *In the apartments upstairs* are the following Pictures. The Madonna and our Saviour, by Sassoferrato—the same subject, by Guido—the Madonna, our Saviour, and Saints, by Garofolo—two fine Portraits, by Vandyck—Dalia and Sampson, by Caravaggio—the Miracle of the loaves and fishes, by Garofolo!—the Woman detected in Adultery, by Titian!—the Madonna and Angels, by Murillo!!—the Marriage of S. Catherine, by Fra Bartolommeo—the Marriage of Cana in Galilee, by Garofolo!—S. Sebastiano, by Fiamingo—Copy, by one of the Carracci School, of a Holy Family painted by Raphael—Lucretia, by Paolo Veronese—and the Crucifixion, by Tintoretto.

*An unfinished apartment of this Palace* contains a celebrated Colossal Statue of Antinous, in the character of Osiris, the Egyptian Bacchus: it was found in the Villa of Antoninus Pius, at Palestrina, during the Pontificate of Pius VI; is of beautiful Greek marble, and about eleven English feet in height. The left hand once held a thyrsus of bronze; and close to the left leg stands the mystic Basket of Bacchus. The bronze drapery, which originally covered part of this figure, is, like the thyrsus, lost: the face and hair precisely resemble the *Alto-rilievo* of Antinous in the Villa-Albani; the character is beautiful; the position grand and

imposing; the execution delicate; the preservation of the marble perfect; in short, this is, according to the opinion of Flaxman, the finest of all the existing statues of Antinous<sup>k</sup>.

*Palazzo-Farnese.* This immense Palace, commenced by Sangallo, and finished by Michael Angelo and Giacomo della Porta, is a peculiarly fine piece of architecture<sup>l</sup>. *Before it* stand two magnificent oval Basins of Egyptian granite, (above seventeen feet in length, and in depth between four and five,) which were found in Caracalla's Baths; and in *the Quadrangle* is the Sarcophagus of Cæcilia Metella, made of Parian marble, and found in her Monument. *The Gallery above stairs* is ornamented with some of the most admired Frescos in Rome, executed by Annibale Caraeci and his scholars. The centre piece on the Ceiling represents the Triumph of Bacchus and Ariadne! Other paintings represent Paris receiving the golden Apple from Mercury—Pan offering goat-skins to Diana—Galatea with Tritons, Nymphs, and Loves—Jupiter and Juno—Apollo slaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Eurydice recalled to the Shades Below—Europa on the Bull—Aurora and Cephalus in a chariot, Titan asleep, and Cupid flying with a basket of roses—Venus and Anchises—Hercules and Iole—Cupid binding a Satyr—Salmacis and Hermaphroditus—Syrinx turned into reeds by Pan—Leander, conducted by Cupid, swimming to visit Hero—Perseus and Andromeda—Combat between Perseus and Phineas—Polyphemus playing on the Syringa, to charm

(k) A mutilated Statue, commonly called Pasquin, which rests against one of the exterior Walls of the Braschi-palace, is supposed (judging by what remains) to have been originally a splendid work, representing Menelaus with the dead body of Patroclus.

(l) Most of the materials for building the Farnese Palace were taken from the Colosseum and the Theatre of Marcellus: indeed, the Colosseum, during many years, seems to have been considered merely as a stone quarry.



**Galatea**—Polyphemus hurling the fragment of a rock at Acis—Jupiter and Ganymede—and Hyacinthus and Apollo. Another apartment, called *Il Gabinetto*, contains fine Frescos, by Annibale Caracci; namely, Hercules supporting the celestial Globe—Ulysses delivering his Companions from Circe—the same Hero passing the Islands of the Sirens—Anapius and Amphinomus saving their Parents from Death, during an Eruption of *Ætna*—Perseus beheading Medusa—and Hercules Wrestling with the Nemæan Lion. The Ornaments in *Chiara-scuro*, which divide these paintings, are beautifully executed.

*Palazzo-Spada.* The ground-floor of this Edifice contains two rooms filled with Sculpture. In the first, is a Copy of the head of Laocoon, and a Statue of Antisthenes seated!! In the second, are eight *Bassi-rilievi* found in the Temple of Bacchus!! and a Colossal Statue of a Warrior holding a Globe, supposed (though without sufficient authority) to represent Pompey, and to be the figure at whose base Cæsar fell!! This Statue, according to report, was found in a Vault, under the Strada de' Leutari, near the Piazza di Pasquino. Among the Pictures up-stairs the following are some of the most striking. *First room*—David with the Head of Goliath, by Guercino; and Roman Charity, by Caravaggio. *Second room*—Judith with the Head of Holofernes, by Guido—Lucretia, by ditto!—the head of Seneca, by Salvator Rosa—a Landscape, by Teniers—Jacob at the Well, by Nicolas Poussin—and Time unveiling Truth, by Albano. *Third room*—a Mother teaching her Child to work, by Caravaggio!—the Saviour before Pilate, by Gherardo delle Notti—Beatrice Cenci, by Paolo Veronese—and Dido on the funeral Pile, by Guercino. *Fourth room*—Portrait of Paul

III, by Titian—ditto, of Cardinal Spada, by Guido—a Snow Piece, attributed to Teniers—the Heads of two Boys, attributed to Correggio!!—The Magdalene, by Guercino—a female Musician, by Caravaggio—and a large Picture representing the Flight of Helen, by Guido.

*Palazzo-Mattei.* This Palace stands on the Site of the Circus Flaminius. The Quadrangle exhibits an ancient and valuable *Basso-rilievo* of green basalt, representing an Egyptian sacrificial procession! and on the Stairs are two antique Seats of marble, and two fine *Bassi-rilievi*. The Corridor above is likewise ornamented with *Bassi-rilievi*; and in the rooms usually shewn to Strangers are the following Paintings. Fish, Poultry, and Butchers' Meat, four Pictures, all by Passeri—Charles I, and Charles II, of England, by Vandyck—two Landscapes, attributed to Passeri—a Holy Family, of the Caracci School—Abraham's Sacrifice, by Guido—the Nativity, by Pietro da Cortona; and the Cavalcade of Clement VIII, and the Entry of Charles V into Bologna, by Tempesta. The Gallery contains a Bust of Cicero; and its Ceiling is finely painted by Pietro da Cortona, Paul Brill, &c.

*Palazzo-Costaguti.* Here are six Ceilings finely painted in fresco; the first, by Albano, represents Hercules wounding the Centaur—The second, by Domenichino, represents Apollo in his Car; Time bringing Truth to light; and Boys with lions' skins, Hercules's club, &c.!!—The third, by Guercino, represents Rinaldo and Armida!—The fourth, by the Cav. d'Arpino, represents Juno nursing Hercules. This room likewise contains Portraits of a Duke and Duchess of Ferrara, by Titian; and an interesting Picture of a Gipsy, by Caravaggio—The fifth Ceiling, by Lanfranco, represents



Justice embracing Peace — and, the sixth, by Romanelli, represents Arion thrown into the sea, and preserved by a Dolphin.

*Palazzo-Falconieri.* The Pictures here, collected by Cardinal Fesche, are very numerous, and several of them very fine; those of the Flemish School especially. *The first floor* contains, the Visitation, by Daniello da Volterra—Christ supping with the Pilgrims, by Paolo Veronese, who has introduced portraits of his own family into the picture—the Last Judgment, by Tintoretto—the Assumption, by Guido!—a Madonna and Child, by Andrea di Salerno—a fine Bassano—the Daughter of Herodias with the Head of S. John, (the latter finely executed,) by Guercino—the Holy Sepulchre, by Albano!—the Madonna, the Saviour and S. John, by Murillo!—Peace and Justice, author doubtful—a fine Portrait, by Titian—S. Carlo Borromeo, by Domenichino—Semiramis, at her toilet, receiving intelligence of a revolt, by Mengs—two Portraits, by Paris Bordone—a Landscape, by Salvator Rosa—ditto, attributed to Titian—ditto, attributed to Annibale Caracci—ditto, by Gasparo Poussin—the Saviour borne by Angels after the Crucifixion, by Correggio!—two Children, by ditto!—a Holy Family, by ditto!—a Madonna and Child, by Annibale Caracci—S. John, by Leonardo da Vinci—a Picture in the style of Murillo, author unknown—a Picture, painted by Raphael when he was only eighteen, and before he quitted the School of Perugino—and another, painted afterwards, when he was five-and-twenty—the Holy Sepulchre, by Annibale Caracci!—Sketch, by Correggio—a Holy Family, by Andrea del Sarto—a Madonna and Child, by Schidone!

—Cupid mounted on an Eagle, by Domenichino!—a Holy Family, by Fra Bartolommeo!—S. John, by Correggio!—three Frescos, sketched by Michael Angelo, and finished by Sebastiano del Piombo—S. John preaching, by Rembrandt!—four Heads, by ditto, one being his own likeness—a Landscape with Cattle, by Cuyp!—another, with Fishermen, by ditto!—a Landscape, by Paul Potter—a Philosopher, by Gerard Dôw!—a Battle, by Wouvermans!—the Caravan, by Adrian Vanderwelde!—a Landscape, by Paul Potter!—the Saviour in Prison, by Teniers!—a Landscape, by Isaac Van Ostade!—the inside of a Cottage, or Stable, by Teniers!—Peter denying the Saviour, by Gherardo delle Notti—the Magdalene, by Vandyck!—insides of Churches, by Peter Neff—an *Ecce Homo*, by Rembrandt—the Ascension, by Vandyck, &c. &c. *The second floor* has not lately been shewn to Foreigners; but contained, when last exhibited to public view, a Picture of Diana and other Figures, by Le Sueur—Christ, Mary, and Martha, by the same master—the following Pictures, by Nicolas Poussin; the Holy Family with Angels—Human Life, represented by the four Seasons!—the Deluge!—and a Landscape, called *Les Chartreux*!—Landscapes, by Claude, &c. &c.<sup>m</sup>

*Palazzo-Farnesina.* The *Entrance Hall* of this Edifice is finely painted in Fresco, by Raphael and his Scholars, who have represented the History of Psyche. On the Ceiling are the Council and Banquet of the Gods—in one of the Angles are the Graces; and she, whose back only is seen, was executed entirely by Raphael. *In an adjoining Room* is his Galatea, coloured by himself, together with a fine Colossal Head (in one of

(m) In order to see Cardinal Fesche's picture it is requisite to apply to his Secretary

for permission; and likewise to mention the names of the persons who wish to be admitted.

the Lunettes,) sketched by Michael Angelo<sup>n</sup>. On the Ceiling of this room are Diana in her Car—and the Fable of Medusa—together with several other Ornaments, by Daniello da Volterra, Sebastiano del Piombo, and Balthazar Peruzzi. *The Hall above-stairs* is ornamented with a Painting of Vulcan's Forge, by Peruzzi; and a Frieze, executed by the Scholars of Raphael<sup>o</sup>.

*Palazzo-Corsini.* This noble Palace, once the residence of Christina of Sweden, contains a magnificent double Staircase, which leads to a suite of Apartments enriched with some good Sculpture and several fine Pictures. *First room*—A Sarcophagus, found at Antium!—an ancient Mosaic—a Head, copied from Guido, in modern Mosaic—a Bust, in nero antico. *Second room*—The Marriage of S. Catherine, by Carlo Maratta—Landscapes, by Orizonte, &c. *Third room*—A Head, by Rubens!—an *Ecce Homo*, by Guercino!!!—Christ before Pilate, by Vandyck!—S. Peter, by Caravaggio—the Holy Family, by Baroccio—the Madonna and Infant Saviour, by Caravaggio!!!—the same subject, by Vandyck!—two Small Landscapes, by Salvator Rosa—two Heads, supposed to represent Luther and his Wife, by Holbein—the Holy Family, by Fra Bartolommeo!!—the same subject, by Garofolo—Heathen Divinities, by Albano!—Portrait of Julius II, attributed to Raphael—Portrait of Philip II, by Titian—and an ancient Consular Chair of Parian marble, embellished with *bassi-rilievi*; and found on, or near, the site of the Basilica of S. Giovanni in Laterano. *Fourth room*—The Madonna and our Saviour, by Andrea del Sarto—a

Vestal, by Carlo Maratta—the Holy Family, by ditto—Raphael's *Fornarina*, attributed to Giulio Romano—S. Girolamo, attributed to Titian—Paul III, attributed to Raphael—the Magdalene, by Baroccio—S. John, by Guercino—the Holy Family, by Bassane—the Crucifixion of S. Peter, by Guido!—a Wild-beast Hunt, by Rubens!!—the Decapitation of S. John, by Guido!!!—S. Peter and S. Agata, by Lanfranco—Head of Cardinal Barberini, by Domenichino—a Hare, by Albert Durer!!—and a small Statue of Christ, by Michael Angelo! *Fifth room*—The Madonna, by Carlo Maratta—an *Ecce Homo*, by Carlo Dolci!—the same subject, by Guido—two Landscapes, by the master of Claude Lorrain—the Saviour and the Woman of Samaria, by Guercino—and the Nativity, by Gherardo delle Notti. *Sixth room*—Portrait of a Lady, by Leonardo da Vinci—the Sons of Charles V, by Titian—Cardinal Castiglione, by Raphael!—a Cardinal, by Domenichino—and a Doge of Venice, by Tintoretto. *Seventh room*—The Madonna and Infant Jesus, by Murillo!!!—a Small Picture of Christ, &c., by Correggio—a Large Landscape, by Gasparo Poussin!!!—two Landscapes, by Orizonte—Christ bearing his Cross, by Garofolo—the Martyrdom of S. Bartolommeo, by Lodovico Caracci!—a Portrait, by Domenichino—Christ disputing with the Doctors, by Luca Giordano—the Woman detected in Adultery, by Titian!—and S. Sebastiano, by Rubens. *Eighth room*—A *Pietà*, by Lodovico Caracci!—S. John Baptist, by Caravaggio—two Oval Pictures, by Albano—Judith with the Head of Holofernes, by Gherardo delle

(<sup>n</sup>) We are told that Michael Angelo, thinking the figures in this room too diminutive for the situations in which they are placed, drew the above-named Head, in order to make Raphael sensible of his error: and Raphael is supposed to have felt the criticism

so poignantly, that he became disgusted with his work, and left it unfinished.

(<sup>o</sup>) Unless the Custode be apprized beforehand, it is not always possible to gain admittance to the Palazzo-Farnesina.

Notti!—Love sleeping, by Guido—  
 Seneca in the Bath, by Caravaggio  
 —Landscapes, by Gasparo Poussin  
 —Peter denying Christ, by Valen-  
 tin — a Sketch for a Frieze, by  
 Polidoro da Caravaggio! — and  
 Susanna, by Domenichino. *Ninth  
 room* — Two Colossal Heads, by  
 Lodovico Caracci — four Heads,  
 by Parmigianino — a large Picture,  
 by Titian, representing Venus, &c.  
 — Sheep, &c., by Teniers! — the  
 Holy Family, by Nicolas Poussin  
 — Prometheus, by Salvator Rosa  
 — the Plague at Milan, by Mura-  
 tori — a Landscape, by Nicolas  
 Poussin! — and two Oval Pictures  
 of Angels, by Sebastiano del  
 Piombo.

*Accademia di S. Luca.* This Academy, and the adjoining Church of Saints Luca and Martina, stand near the Forum of Augustus; and the latter is supposed to have been erected on the foundations of the *Secretarium Senatus*. The Academy contains the Skull of Raphael—a celebrated Picture, by that Artist, of S. Luke painting the Portraits of the Madonna and our Saviour, and Raphael himself looking on!—a Picture of Christ with the Pharisee, by Titian!—two Landscapes, by Salvator Rosa—ditto, by Gasparo Poussin—two Heads, by Angelica, one being her own Portrait—Models, by Michael Angelo, of some of his Figures in the Cappella de' Principi at Florence; and several other interesting pieces of Sculpture and Painting. The Church of Saints Luca and Martina contains a Recumbent Statue of the latter Saint under the High-altar, by Niccolò Menghino; and here likewise is a Subterranean Chapel, made by Pietro da Cortona at his own expense.

The Roman *Accademia delle belle Arti*, founded in the time of

the Emperor Napoléon, is also called “*Accademia di S. Luca*”; and the Students belonging to this useful establishment receive, gratuitously, theoretical and practical lessons on the Art of Drawing. This Academy is likewise provided with able Masters, who instruct their Pupils in Sculpture, Painting, Architecture, in all its branches, Geometry, Perspective and Optics, Anatomy, History, Mythology, and Costumes.

Rome contains several Hospitals: that of S. Spirito is a handsome Edifice; and receives Foundlings and Sick Persons of all descriptions: but the want of cleanliness in this Hospital renders it a dangerous place to visit. The Hospital of S. Michele, also, is a spacious Building; and receives the Sick, the Aged, and the Orphan-Poor; the last of whom are instructed in the Arts of Painting, and of weaving Tapestry.

The Mosaic Manufacture, under the direction of the Cav. Camuccini, at the Vatican, is well worth notice; as are the *Studi* of so many distinguished Artists, that it would exceed the limits of this Work to particularize them all.

The pre-eminent Sculptor of the present moment (1827) is the Cav. Thorwaldsen; who excels in every branch of his sublime Art; and whose chisel produces *Bassi-rilievi* which, like the Frescos of Raphael, may be called inimitable. Other distinguished Sculptors are—Antonio and Alessandro D'Este—Finelli—Pozzi—Gibson—Caputi, celebrated for works in bronze—Hopfgarten and Jollage, likewise celebrated for works in bronze—and Gioacchino and Pietro Belli, distinguished for the elegance of their works in silver.

The most eminent Historical

(p) This picture has been so much restored, that very little now remains of the original painting, by Raphael.

Painter is the Cav. Camuccini — and, among others who excel in this branch of their art are, Minardi — Vicar — and Overbek. Among the most distinguished Landscape Painters are—Voogd—Werstappen — Teerlink — Chauvin — Catel—and Caracciolo, a successful imitator of Claude.—Keiserman is pre-eminent as a Landscape Painter in Aquarella. Signora Bianca Boni—and Signora Teresa Fioroni, are good Miniature Painters<sup>r</sup>.

Metz draws in a beautiful style; and his Compositions are peculiarly elegant and classical. He has published fine Engravings of the Last Judgment, and other Frescos in the Vatican. Pinelli's Drawings and Etchings, though in a different style, are equally excellent.

Girometti, as an *Incisore*, is pre-eminent, both for Camei and Intagli of *pietra dura*—and Giovanni Dies, and Pestrini, are pre-eminent for Camei of *Conchiglia*.

Paoletti excels in the art of making Pastes, and Sulphurs—and some of the best specimens of *Scajuola*, and Paintings *all' Encausto*, may be found in the Studio of Stefano Angelini.

Among the most eminent *Mosaicisti* are, Giuseppe Mattia, and Gioacchino Barberi.

Rome is usually frequented during winter by several English medical men; among whom is Dr. Jenks, an experienced and skilful Physician, now resident there.

Messrs. Torlonia and Co. the principal Bankers in this City, are highly respectable; and likewise particularly obliging and useful to the British Nation.

Messrs. Freeborn and Smith (the latter of whom is the British

Vice-Consul) are also respectable Bankers; and these Gentlemen forward Works of Art to Great-Britain.

Rome contains six Theatres; all of which are open during Carnival, and some at other seasons.

The Carnival usually begins eight days previous to Ash Wednesday; and finishes with Shrove-tide. During this period of general festivity, the Corso, a fine street extending from the Porto del Popolo to the foot of the Capitol, is decorated with tapestry and silk hangings from every window and balcony<sup>s</sup>: enlivened with military bands of music, and crowded with Masqueraders, in carriages and on foot, from two in the afternoon till sunset; during the latter part of which time horse-races, like those at Florence, are exhibited. At night the Teatro Aliberti, a large and handsome edifice, is open for mask-balls: and though, during the three last days of Carnival, the crowd of Masks on the Corso, and in other parts of the City, is great beyond conception, and though the number of persons at the mask-balls often exceeds five thousand, not a single word is spoken that can hurt the most delicate ear, nor a single thing done that can tend to disturb public tranquillity.

Another Festival; little known to Strangers, but well worth observation, from being a remnant of the ancient *Saturnalia*, is that celebrated on Sundays and Thursdays, during the month of October, on the Monte - Testaccio. This hill contains the Public Wine-Vaults of the City, and from being composed of large fragments of pottery, between which the air constantly penetrates, is peculi-

(q) The Cav. Camuccini has, at his Private House, a collection of Pictures, by the most distinguished masters; and he allows these Pictures to be seen, by the Public, every Sunday morning, from ten o'clock till two.

(r) A List of the Artists resident at Rome,

with their places of abode, has been lately published.

(s) When Triumphs, and other public Processions took place in ancient Rome, the streets were decorated, as at this day, with veils or hangings.

arly fitted for its present use; as an invariable and surprising coolness is preserved beneath its surface. On this Hill, during the days already mentioned, tables are spread with refreshments; and hither, on these days, flock the whole population of Rome and its environs, to drink wine fresh drawn from the vaults beneath their feet. It is impossible to conceive a more enlivening Picture than the summit of Monte-Testaccio exhibits on this occasion. Groups of peasants, arrayed in their gayest costume, are seen dancing the *Saltarello*; others are seated in jovial parties round the tables; and others mingle with the upper ranks of Romans; who leave their carriages at the foot of the Hill, and stroll about to enjoy this festive scene. Bodies of cavalry and infantry parade to and fro, to preserve order; while the Pyramid of Caius Cestius, and the adjoining Tombs of the Protestants, by forming a strong contrast to these Saturnalian rites, add interest to the picture<sup>t</sup>.

During Lent the principal amusements are Church ceremonies; the Academy of the Arcadians; the Academy Tiberina; the music, (which begins about three o'clock every afternoon, and is especially good on Fridays,) at S. Peter's; and Serletti's Concert, which consists of a pianoforte and about twenty singers, who manage so as to give their voices the effect of a full band of instrumental music. They chiefly perform the Marcello Psalms; so called from a noble Venetian who composed this music, which is

particularly fine. In the Church of Gesù, likewise, there frequently is fine music during Lent.

The Ceremonies of the Holy Week commence on Palm Sunday, in the Cappella-Sistina, at the Vatican, where the Pope officiates, and blesses the Palms; after which, *the Passion* is beautifully chanted. In order to see this Function, which represents the entry of our Saviour into Jerusalem, it is necessary for Foreigners to go at nine in the morning<sup>u</sup>.

On Wednesday, in the Holy Week, at four in the afternoon, the *Tenebræ*<sup>v</sup> and the *Miserere* are sung by the Pope's Choir in the Cappella-Sistina<sup>w</sup>, and likewise in S. Peter's.

On Holy Thursdays Foreigners should be in the Cappella-Sistina by half-past eight in the morning, to see the Ceremony of carrying the Host to the Cappella-Paolina; the Illumination of that Chapel, and the representation of the Holy Sepulchre. They should then endeavour to obtain front seats in the Loggia, near the Court leading to the Museo-Chiaramonti; but if unable to accomplish this, they should station themselves near the steps leading to S. Peter's, in the covered Gallery not exposed to the sun, in order to see the Benediction; which takes place about noon, and is a peculiarly fine sight<sup>x</sup>. After the Benediction, the Pope washes the feet of thirteen Pilgrims; and then waits upon them while they dine. To see both these Ceremonies is attended with so much difficulty, that Foreigners would do well to relinquish the former, and witness the latter,

(t) Pinelli constantly attends the Festival at Monte-Testaccio, to study subjects for his characteristic pencil; and late in the spring parties frequently go to dine here, taking a cold dinner with them.

(u) It is not deemed proper, during the Holy Week, to appear in public without wearing mourning; and wherever the Pope

officiates, Ladies are directed to appear in Veils.

(v) The Lamentations of Jeremiah.

(w) Allegri's *Miserere* is that usually sung in the Cappella-Sistina.

(x) On quitting the Cappella-Sistina, to obtain front seats in the Loggia, the best way is to descend the first Staircase on the left.



which is generally considered the most interesting of the two: and in order to accomplish this, they should, immediately after the Benediction, ascend the Stairs opposite to those leading to the Museo Chiaramonti; and then turn into the Loggia on the left; which leads to the Sala Clementino, or Dinner-hall of the Pilgrims. But it is necessary to wait in the Loggia till the doors of the Sala Clementino are opened; which is not till after the Ceremony of washing the feet has taken place: and sometimes the crowd in the Loggia is very unpleasant. Persons who wish to see both Ceremonies, should lose no time in going, immediately after the Benediction, to the Apartment adjoining the Sala Regia, where the Pilgrims' feet are usually washed<sup>1</sup>. At four in the afternoon the *Tenebræ* and *Miserere* are again sung by the Pope's Choir in the Cappella-Sistina; after which, the inside of S. Peter's is illuminated by an immense Cross, thickly studded with brilliant lamps, and suspended from the centre of the cupola<sup>2</sup>.

On Good Friday, at ten in the morning, Foreigners should go to the Cappella-Sistina, in order to see the Host taken by the Pope from the Cappella-Paolina. At four in the afternoon the *Tenebræ* and *Miserere* are again repeated in the Cappella-Sistina; the illuminated Cross is again displayed in S. Peter's; and about half-past seven, in the evening of this day, there is a particularly good Arcadia.

On Saturday morning, at eight

(1) When the Sovereign resides on Monte-Cavallo, the Palms are blessed in the great Chapel of the Pontifical Palace there: and, during the Pontificate of Pius VII, the Pilgrims' feet were washed in an Apartment contiguous to the Sala Clementino, in the Vatican.

(2) This illumination, particularly admired by lovers of the art of painting, has not taken place since the death of Pius VII.

o'clock, Jews and Turks receive Baptism in the Church of S. Giovanni in Laterano; where, during the morning, there usually is fine vocal music; and about nine o'clock the Resurrection Service is performed in the Cappella-Sistina, by the Pope, Cardinals, &c.<sup>a</sup>

On Easter Day, before nine in the morning, Foreigners should be at S. Peter's, in order to procure good places for seeing the Pope enter the Church in state: and after having witnessed this splendid procession, and the Elevation of the Host, they should once more place themselves either in the Loggia near the Court leading to the Museo Chiaramonti, or opposite to the Loggia, in one of the Arches of the covered Gallery below; to see the second Benediction, and obtain a good view of the Piazza di S. Pietro, which, on Easter-day, seldom contains less than an hundred and fifty thousand persons, soldiers inclusive. Between twelve and one o'clock the Pope returns in state from the interior of S. Peter's; and immediately ascends to the Loggia on the outside of the Church; where he no sooner appears than all the troops kneel; and, when he has pronounced the blessing, the drums beat, the cannon of S. Angelo fire, and the bells ring in every direction; while the superb costume of the Pontifical Court, the picturesque dresses of the peasantry, and the splendid equipages of the Cardinals, foreign Princes, &c.; render this scene equally magnificent and impressive<sup>b</sup>. About half an hour after sunset commences the first illumination of the

(a) When the Sovereign resides in the Pontifical Palace at Monte-Cavallo, this service is performed there.

(b) Persons who wish to have a particularly fine view of the Pontifical Court on Easter-day, should stand near the foot of the *Scala Regia*, or great staircase of the Vatican, about half-past nine in the morning, and see the Pope and his Attendants descend the stairs on their way to S. Peter's.



outside of S. Peter's; which is effected by means of four thousand four hundred lanterns, lighted by men suspended on the outside of the edifice by ropes, and drawn up and down by persons stationed within: but the service is so dangerous that these lamp-lighters receive the sacrament before they begin their labour. The lamps which compose this first illumination cast a light somewhat resembling that of the moon: but, at seven o'clock, literally in one moment, the whole scene changes, and presents the most brilliant spectacle imaginable; as every part of the Church, to the very summit of the cross on the cupola, appears one blaze of fire. The materials which compose this second Illumination are pitch, wood-shavings, and seven hundred and eighty-four flambeaux, so wonderfully managed that the effect is perfection. About eight o'clock commence the Fireworks of the Castle of S. Angelo. This magnificent sight begins with an explosion, called the *Girandola*, produced by four thousand five hundred rockets, so arranged as to represent an eruption of Vesuvius. A variety of beautiful changes then take place; and the whole closes with a second *Girandola*, appearing to convert the very Tiber into flames; and throwing reflected light upon the majestic dome of S. Peter's, which shines

brilliantly amidst the seeming conflagration! \*

These Fireworks, and the Illumination of the Church, are repeated on S. Peter's day <sup>d</sup>.

On Ascension-day the Pope usually officiates at S. Giovanni, in Laterano; and gives the Benediction from the great Loggia on the outside of that Church: he likewise officiates on the Festival of Corpus Domini, when there is a magnificent Procession in the Piazza di S. Pietro, together with fine Music, (the latter being repeated for several days) in S. Peter's. On the first Sunday in Advent he usually officiates in the Cappella-Sistina; on Christmas-day at S<sup>a</sup>. Maria Maggiore, whither he goes in state<sup>e</sup>; on the eighteenth of January, at S. Peter's, whither, likewise, he goes in state (that being the anniversary of the day when S. Peter's Chair was placed in the church) <sup>f</sup>; on the second of February, in the Cappella-Sistina, to bless the Candles, which is a splendid Ceremony; and again on Ash-Wednesday in the Cappella-Sistina, to throw cinders on the heads of the Cardinals, &c. <sup>g</sup>

The magnificence displayed at Rome in Church-ceremonies, and indeed on every public occasion, is unparalleled: but during the winter and spring of 1819, it could not be witnessed without astonishment. The first event which

(c) Persons desirous of seeing both the Illumination and the Fireworks to advantage, should go in an open carriage to the Piazza di S. Pietro half an hour after sunset; remaining in the Piazza till the second Illumination of the Church has taken place; and then driving *quickly* to their station for seeing the Fireworks; passing over the Ponte Sisto, instead of the Ponte S. Angelo.

The best Station for seeing the Fireworks is the Loggia of the Palazzo-Alto-vite, in the Piazza di S. Angelo, No. 15; and the front-places in this Loggia are usually let at a scudo each.

(d) If the weather be fine, and the moon in or about its second quarter, Travellers, after having seen the Fireworks, should drive to

the Colosseo, and contemplate that edifice by moonlight.

(e) There is an interesting Function, on Christmas-day, at the Church of S<sup>a</sup>. Maria Maggiore, from four in the morning till seven: persons, however, who go at half-past five, or even an hour later, see the most interesting part of this Function; which consists of a Procession, with the Cradle, &c.

(f) On the eighteenth of January, at three in the afternoon, there is beautiful Music in S. Peter's.

(g) When the Sovereign resides in the Pontifical Palace, at Monte-Cavallo, the Functions of Candlemas Day and Ash-Wednesday take place there.

called forth this spirit of magnificence was the death of the exiled Queen of Spain; whose funeral is said to have cost thirty thousand scudi.

The scenes which took place, in consequence of the Emperor of Austria's visit to Rome, were of a very different description. No sooner was it known that he intended to honour the ancient Mistress of the world with his presence, than those hinges of papal government, the Cardinals<sup>a</sup>, worked incessantly to prepare for his reception; insomuch that every weed was removed from the streets and squares, every museum put into the nicest order, and almost every apartment of the immense pontifical palace on the Quirinal hill (except a few rooms occupied by the Pope) new painted and new furnished; while three hundred cooks were hired for the Emperor and his suite; thirty carriages, besides those of the deceased Queen of Spain, put into requisition for his service; and three hundred coachmen and footmen clothed in sumptuous liveries, and engaged to wait on him, his companions, and attendants: and from the moment when he arrived, to that on which he departed, a fête of some description was daily proposed for his amusement, to fill up the time not occupied by church-ceremonies. The most striking of these entertainments was the illumination of S. Peter's, and the display of fireworks at the Castle of S. Angelo; the former being lighted according to Michael Angelo's plan, the latter exhibiting the Mausoleum of Adrian in its original form, superadded to the *girandola*, and other customary changes. The Fête given at the Capitol was likewise

(a) The word *Cardinal* is derived from *Cardo*, a hinge; and no council has been so long established in Europe as that of the Cardinals; for, though at times debarred from exercising its authority, it never, since

particularly splendid. The two museums of sculpture and painting, and the Senator's palace, which fronts the steps leading to the Capitol, were all united by temporary galleries, and their façades completely covered with fireworks, so contrived that the Emperor let them off in due succession, merely by lighting the touch-paper of one rocket. The interior of the three united buildings was hung with white silk spotted with silver stars, like the drapery used by the Greeks in very ancient times<sup>1</sup>; the ceilings were adorned with paintings, and the floors covered with green cloth; while some of the finest sculpture now in existence added dignity and interest to every apartment. An ode, written in honour of the Emperor, was sung by the best vocal performers, supported by the best orchestra Italy could produce; while sixteen rooms were thrown open containing supper-tables, exhibiting, among other decorations, highly-finished miniature paintings on wax; and loaded with every luxury of the Roman market; such indeed was the quantity of eatables provided for this entertainment, that no sooner had one dish been emptied than another appeared, as if brought by magic, to fill its place. One of these supper-tables encircled the bronze statue of the wolf which was struck with lightning when Cæsar fell; and this statue made a beautiful ornament: other tables were adorned with equal taste; in short nothing was wanted, but the presence of Rosa Taddei and Sgricci in the Arcadian hall, to add, by the wonderful notes of their incomparable lyres, to the various enchantments of the evening<sup>2</sup>.

It is usually, though not invariably constituted, was, even for one moment, abolished.

(1) "With stars of silver shone the bed of state." HOMER. *Od.* vi.

(2) The hall where the Arcadian Academy

riably, the wish of the Roman Government that English Ladies should have Tickets for the Ceremonies of the Holy Week, &c. ; and when these Tickets are attainable they may generally be procured by an application to the British Consul, or to Messrs. Torlonia and Co., who take great pains to accommodate Protestants, when they attend the Functions of the Roman Catholic Church.

British Travellers have lately been allowed to hire, and fit up, a convenient Apartment, on the outside of the Porta del Popolo, but very near it, for the celebration of Divine Service, according to the rites of the Protestant Church : and this privilege was granted in the most handsome manner.

Rome contains several Hotels, and a large number of private Lodging-houses. Among the former are *Le grand Hôtel de la Ville*, in the Piazza del Popolo, an excellent, and not an expensive Inn, which furnishes an hundred and fifty beds<sup>1</sup>—*L'Hôtel d'Europe*, Piazza di Spagna, likewise an excellent inn—*L'Hôtel de la Ville de Paris*, Via della Croce—*L'Hôtel de Londres*, Piazza di Spagni—*L'Hotel Damon*, Via della Croce—*L'Hôtel de S. Carlo*, and *L'Hotel de la Sibylle*, both in the Corso—and *L'Hôtel de la Grande Bretagne*, Via-Babuino.

Innkeepers at Rome are in the habit of compelling Travellers to hire their apartments per week ; a very inconvenient custom : but at The Europa, and also at La Sibylle, Families and single persons are received by the day.

assemble, when they present the laurel crown to any one of their Members, is in the Capitol.

Rosa Taddei (called, in Arcadia, Licora Parthenopia) is a celebrated *Improvvisatrice* : and Sig. Tommaso Sgricci's powers, as an *Improvvisatore*, are such that, on being given the most difficult subject for a tragedy which his audience can suggest, he never fails, after

LIST OF OBJECTS BEST WORTH NOTICE, AS THEY LIE CONTIGUOUS TO EACH OTHER.

*Foro Romano—Tempio della Concordia—Tempio di Giove Tonante—Tempio della Fortuna—Arco di Settimio Severo—Chiesa di S. Adriano—Colonna di Foca—Comizio—Curia—Chiesa di S<sup>a</sup>. Maria Liberatrice—Tempio di Antonino e Faustina—Tempio di Remo—Tempio della Pace—Arco di Tito—Gradinata del Tempio di Venere e Roma—Colosseo—Arco di Costantino—Chiesa di S. Teodoro—Arco di Settimio Severo in Velabro—Arco di Giano Quadri fronte—Cloaca Massima—Chiesa di S<sup>a</sup>. Maria in Cosmedin—Tempio di Vesta—Tempio della Fortuna Virile—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte-Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—Chiesa di S. Pietro in Vincoli—Chiesa di S<sup>a</sup>. Maria della Navicella—Chiesa di S. Stefano Rotondo.*

*Obelisk of the Piazza del Popolo—Obelisk of the Trinità de' Monti—Statues, Horses, and Obelisk in the Piazza di Monte-Cavallo—Chiesa di S. Bernardo—Chiesa di S<sup>a</sup>. Maria degli Angeli—Giardino di Sallusto—Campus Sceleratus—Obelisk of S<sup>a</sup>. Maria Maggiore—Column in the Piazza di S<sup>a</sup>. Maria Maggiore—Basilica di S<sup>a</sup>. Maria Maggiore—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scalo Santa—Anfiteatro Castrense—Basilica di Santa Croce in Gerusalemme—Temple of Venus and Cupid—Claudian Aqueduct—Chiesa di S<sup>a</sup>.*

considering about ten minutes, to speak, on the given subject, a tragic drama, divided into five acts, so well constructed, and so beautiful with respect to versification and sentiments, that it is scarce possible for those who listen not to think him inspired.

(1) This useful Establishment is one of the many comforts for which Travellers are indebted to Messrs. Torlonia,

*Bibiana—Tempio di Minerva Medica—Arco di Gallieno—Chiesa di S. Prassede.*

*Campidoglio—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Mausoleo di C. Publicius Bibulus—Dogana Pontificia—Obelisk of Monte-Citorio—Colonna Antonina—Mausoleo d'Augusto—Mausoleo Adriano.*

*Tempio del Sole, nel Giardino Colonnese—Obelisk of the Piazza di S<sup>a</sup>. Maria sopra Minerva—Chiesa di S<sup>a</sup>. Maria sopra Minerva—Pantheon—Bagni d'Agrippa—Teatro di Pompeo, Campo di Fiori—Palazzo-Stoppani—Piazza Navona—Chiesa di S<sup>a</sup>. Agnese—Teatro di Marcello—Portico d'Octavia—Tempio d'Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S<sup>a</sup>. Maria in Trastevere.*

*Chiesa di S<sup>a</sup>. Prisca, Monte-Aventino—Chiesa di S<sup>a</sup>. Sabina—Chiesa di S. Alessio—Villa of the late King of Spain—Sepolcro di Cajo Cestio—Terme di Caracalla—Sepolcro degli Scipioni—Porta S. Sebastiano—Basilica di S. Sebastiano alle Catacombe—Circo di Romolo—Sepolcro di Cæcilia Metella—Basilica di S. Paolo—Chiesa di S. Paolo alle tre Fontane—Chiesa di S. Urbano alla Caffarella—Fontana della Dea Egeria—Tempio di Redicolo—Chiesa di S<sup>a</sup>. Agnese fuori Porta-Pia—Chiesa di S<sup>a</sup>. Costanza—Mons Sacer—Porta S. Lorenzo—Basilica di S. Lorenzo—Porta-Maggiore.*

*Basilica di S. Pietro—Vaticano—Chiesa della Trinità de' Monti—Chiesa dei P. P. Capuccini—Palazzo-Barberini—Chiesa di S<sup>a</sup>. Maria della Vittoria—Fontana di Termini—Chiesa di S. Andrea, à Monte-Cavallo—Palazzo-Pontificio—Palazzo-Rospigliosi—Fontana di Trevi.*

*Chiese di S<sup>a</sup>. Maria del Popolo—di S. Carlo al Corso—di S. Lorenzo in Lucina—di S. Ignazio—de' S. S. Apostoli—di S<sup>a</sup>. Maria*

*di Loretto—di Gesù—di S. Andrea della Valle—della Trinità de' Pellegrini—di S. Carlo a' Catenari—di S. Giovanni de' Fiorentini—di S<sup>a</sup>. Maria in Vallicelli—di S<sup>a</sup>. Maria della Pace—di S. Agostino.*

*Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Chiese di S. Luigi di Francia—Palazzi Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini—Accademia di S. Lucca.*

#### PROMENADES.

Rome is embellished with one of the most magnificent Promenades in Europe, that begun by the French, and finished by Pius VII, on the Pincian Hill. The ascent to this Promenade is from the Piazza del Popolo; and on the height nearly opposite to that Piazza, Pius VII erected an Egyptian Obelisk charged with Hieroglyphics; and found in a Circus, supposed to have been constructed by Heliogabalus, in the vicinity of the *Amphitheatrum Castrense*, on the outside of the walls of Rome.

Next to this drive on the Pincian Hill, the most frequented Promenades are, the Corso, the Park of the Villa-Borghese, and the Road between the Porta-Pia and the Mons Sacer.

The extensive Garden of the Villa-Medici, now the French Academy, is open to the Public as a Promenade; and so is the Garden, made by Pius VII, near the Colosseum; and consisting of three Walks: that on the right of the principal entry leads toward the Celian Hill; that in the centre toward S. Giovanni in Laterano; and that on the left is part of the ancient *Suburra*, the most frequented quarter of ancient Rome.

#### VILLAS NEAR ROME.

*Villa-Olgiate, fuori la Porta del Popolo.* This Casina (likewise

called Villetta-Nelli, and known by the name of Raphael's Villa) was once inhabited by that Artist and his Scholars; and still contains some of their works; one of which, the Marriage of Alexander and Roxana, is a beautiful little Fresco<sup>m</sup>.

*Villa-Borghese.* The park in which this magnificent Villa stands is about three miles round; and contains handsome Fountains, and a Temple called that of Æsculapius, from an ancient Statue of Æsculapius placed there. The Portico of the Villa leads to a splendid *Hall*, the Ceiling of which was painted by Mariano Rossi, and represents the delivery of Rome from the Gauls, by Furius Camillus. Here, likewise, placed most advantageously, near the Ceiling, is an *Alto-rilievo* of Curtius devoting himself to the *Dii manes*. The Horse (than which nothing can be finer) is certainly antique; but, according to some opinions the figure of Curtius is modern. Among the Statues in other apartments on the ground floor are, an Hermaphrodite; (found in the gardens of Sallust, and supposed to be Grecian sculpture,) resting on a Mattress, excellently executed, though modern!—an ancient copy in marble of the Shepherd Martius, extracting a thorn from his foot—Sleeping Loves, by Algardi—and several Statues found at Frascati: among which are; Venus—a Priestess of Apollo—Ceres—Domitian, (valuable from its rarity)—a Vestal—and a Head of Tiberius. The Ceiling of *the Gallery up stairs* was painted by Pietro Angeletti, and represents the Fable of Acis and Galatea. Over the fire-place of another apartment is a *Basso-rilievo* in rosso antico, by Agostino Penna.

Here likewise is a room painted by Hamilton, who has represented the Story of Paris and Helen; and in the same room is a superb modern Vase of oriental marble. The most striking easel pictures are; S. John, by Mengs—a Bacchanalian Scene, by Nicolas Poussin—the Holy Family, by Luca Giordano—a Hen and Chickens by Petra!—two Snow-pieces, by Foschi!!—and a Portrait of Paul V, by Caravaggio. This Villa also contains a Ceiling painted by Caccaniga, to represent the Fall of Phaëton—two Ceilings by Conca,—the one representing Anthony and Cleopatra,—the other a Bacchanalian Sacrifice; and likewise a Ceiling (painted by Lanfranco, and retouched by Corvi) which represents Hercules, Antæus, &c.<sup>n</sup>.

*Villa-Ludovisia, near the Porta Salara*<sup>o</sup>. This superb Villa once made part of the Gardens of Sallust, and now belongs to the Prince of Piombino: it consists of three Casini. The façade of the largest, on the left, near the Gate of Entrance, is embellished with Statues, Busts, and ancient *Bassi-rilievi*: and that on the right contains a choice collection of ancient sculpture; namely—a colossal Head of Juno!!—Statues of Æsculapius, Apollo, and Venus—a Bust of Claudius, the head being bronze, the rest marble—a Bust of Julius Cæsar—Statues of Antoninus Pius, and Apollo—a Bust of Antinous—a Statue of Mars in repose, with Love at his feet!! restored by Bernini—a Group of Apollo and Diana—and ditto of Pan and Syrinx—a Statue of Cleopatra—a Gladiator seated—the Head of Bacchus—Venus Anadyomene—Hercules—Bacchus—Mercury—and a figure finely draped, and supposed to re-

(m) Persons who wish to see the paintings in this Villa, should apply to the Custode, Via Colonna, No. 52, fourth piano.

(n) The Custode of the Villa-Borghese lives in the Borghese Palace at Rome; but is al-

ways ready to shew the Villa when desired; and generally there, from two o'clock till four in the afternoon during winter and spring.

(o) The Villa-Ludovisia, though beyond the Streets, is within the Walls of Rome.



present Agrippina. Here likewise is the celebrated group, executed, according to the inscription it bears, by Menelaus, a Grecian sculptor, and supposed to represent Phædra and Hippolitus; or Orestes discovered by his sister Electra; or Papirius Prætextatus and his Mother<sup>p</sup>!!!! Here too is the almost equally celebrated Group, called Pætus and Aria; though Winckelmann thinks it may represent Canace receiving the sword sent by her Father!!! On the Ceiling of a Room in the third Casino is Guercino's Aurora!!! a Fresco equally admired with that of Guido, though totally different from it; as the one represents Evening, Night, and Day-break; the other Sunrise. On the Ceiling of the room over Guercino's Aurora is a beautiful figure of Fame, accompanied by War and Peace! and the Casino likewise contains two Landscapes painted in fresco, by Guercino; and two by Domenichino; with a semi-colossal Bust of Marcus Aurelius, in porphyry, the head being bronze. Among the *Bassi-rilievi* in this Villa, Pyrrhus is the most celebrated. In the garden are several pieces of ancient sculpture, among which is the Statue of a Senator, with "Zeno," the name of a Grecian artist, on the drapery<sup>q</sup>.

*Villa-Albani.* This is one of the most magnificent Villas in the environs of Rome; and contains a large and highly valuable collection of Sculpture. The front of the Villa is embellished with a noble Portico, each end of which has a small Cabinet: in that on the left are two Statues of Canephoræ! and one of the Statues called Caryatides!! (found on the *Via-Appia*, and inscribed with the names of two Athenian sculptors,

Criton and Nicolaus.) In that on the right are two Canephoræ and a Statue of Juno. The Portico is ornamented with a Statue supposed to represent one of the Hours, several Statues of Roman Emperors, &c. The Staircase of the Villa displays a *Basso-rilievo* of Rome triumphant!—ditto of three of the Children of Niobe!—and ditto of Juno-Lucina, (Juno who gives life, or light,) or the goddess Rumilia, supposed to protect infants. This *Basso-rilievo* is Etruscan, and the most ancient work of its kind in Rome. The Apartments leading to the Gallery contain several Small Statues: among which are—Pallas, in bronze!—Diana, in oriental alabaster, with the head, hands, and feet of bronze—the Hercules of Glycon, in bronze—Diogenes—the Palladium—Silenus—two Fauns—Apollo Sauroctonus, in bronze!!! found on the Aventine Hill, and supposed to be the Apollo Sauroctonus of Praxiteles, described by Pliny—Osiris, curious for the material with which it is made—and a Serapis of Canopus, in green basalt!—On a marble disk over one of the doors, is the combat of Apollo with Hercules, for the recovery of the sacred Tripod—and fixed in the wall, over a fire-place, is the celebrated and beautiful *Alto-rilievo* of Antinous in profile, found among the ruins of Adrian's Villa!!! The Gallery, a splendid apartment, incrusted and paved with rare marbles, has on its Ceiling a Fresco by Mengs, representing Apollo and Mnemosyne encircled by the Muses! This apartment is likewise adorned with two *Bassi-rilievi*, representing Trophies—an Etruscan *Basso-rilievo* representing a sacrifice!—a *Basso-rilievo* of Hercules between two of the Hes-

(p) According to Winckelmann, the subject of this admirable Group is Orestes discovered by Electra; but the marble seems to tell the story of Papirius and his Mother.

(q) Admission to the Villa-Ludovisia cannot be obtained without a written order (most difficult to procure) from the Prince of Piombino.



perides!—ditto of Icarus and Dædalus, found at the foot of the Palatine Hill—ditto of Bellerophon and Pegasus—and ditto of Marcus Aurelius seated, with Faustina standing near him in the character of Peace. Here also is a superb Statue of Jupiter!! and the celebrated Pallas attributed to Phidias!!! It has been already mentioned that the original hands and arms of this Pallas were joined on to the trunk, after the latter was finished: the existing hands and arms are modern. A Room beyond the Gallery contains a *Basso-rilievo*, apparently of the Ægina School; the subject is the final separation of Orpheus and Eurydice. In the Gallery of Sculpture, below stairs, contiguous to the first-mentioned Cabinet, are Hermæ of Epicurus and Alexander; and the celebrated Mercury with a Double Inscription, the one Greek, the other Latin—a Statue of Faustina seated—two statues of Venus—a Muse—a Faun—and a Priestess. In the Gallery contiguous to the other Cabinet are—Hermæ of Euripides and Numa—a Statue of Hope, in the style of the Ægina School—Statues of Fauns—Apollo—Diana—and a Priestess, supposed to be an ancient imitation of a Grecian statue. Beyond this Gallery is an Apartment containing a marble Sarcophagus ornamented with a representation of the Marriage of Peleus and Thetis!! The next Apartment contains a Bust, called Berenice, in porphyry, with the Head of green basalt—Busts of Caracalla, Pertinax, and Lucilla—a *Basso-rilievo* representing Diogenes in his Tub, conversing with Alexander—and another *Basso-rilievo* in rosso-antico, representing Dædalus making wings for Icarus. Here also is a Bust of Serapis, in basalt! with several *Bassi-rilievi* in terra cotta. The next Apartment contains a work called Ptolemy, by one of the

Scholars of Praxiteles—a Pallas of the Ægina School—a Small Statue of a Fisherman, placed on a Triangular Pedestal, representing the Three Seasons into which the ancients divided the year—and a Basin of white marble, twenty-two Paris feet in circumference, adorned with the Labours of Hercules, in *Basso-rilievo*! and found eight miles from Rome, on the *Via-Appia*, where Domitian raised a Temple to Hercules. Another Apartment contains an ancient Mosaic, which represents the overflow of the Nile—and a small *Basso-rilievo*, valuable on account of its subject, which is Iphigenia, prepared to sacrifice Orestes and Pylades, in the Temple of Diana at Taurica! These Apartments are likewise enriched with a Statue of Cupid bending his bow, supposed to be an ancient Copy of the Cupid of Praxiteles. In Front of a contiguous Building, is a Statue of the Ephesian Diana, placed on a Pedestal ornamented by fine *Bassi-rilievi*: and, at the bottom of the Garden, is another Building, with a Circular Portico, where are Statues of Mercury, Achilles, Apollo, Diana, Hercules, Bacchus! and two Canephoræ! found at Frascati. Among the Busts and Hermæ in this Portico, the most remarkable are those of Æsop, Chrysippus, Theophrastus, Isocrates, Quintus Hortensius, Caligula, Balbinus, and Aurelian. The Apartments to which the Portico forms an entrance contain Statues of Egyptian Divinities, and two valuable pictures in Mosaic, found at Frascati.

*Villa-Mattei.* This Villa is situated beyond the Arch of Dolabella, though within the walls of Rome. The Garden is adorned with an Egyptian obelisk, (the upper part of which is ancient, and charged with Hieroglyphics;) and commands a particularly good view of Caracalla's Baths. *The first*

room shewn to Strangers, in the Villa, contains a Copy of the Demoniac Boy. *Second room*—Statue of a Sleeping Love—ditto, of Venus, by Canova—and a Group, called Filial Affection, by a Spanish Artist. *Third room*—a Copy of Raphael's Galatea—a Picture of the Salutation—and another of the Saviour dead. *Fourth room*—a Picture of Horatius Cocles on the Sublician Bridge, copied by Camuccini from that in the Capitol—a Landscape—and the seizure of the Sabines. *Fifth room*—a Picture of a Saint blessing a dying person—another Picture of the Martyrdom of a Saint, and a Bust of Nero, by Canova. In the *Sixth room* is an ancient Pavement, found near the Villa.

*Villa-Doria-Pamfili, fuori la Porta S. Pancrazio.* On the Janiculum Hill, and in the way to this Villa, is *the Church of S. Onofrio*; which contains, under its Portico, three Lunettes, painted by Domenichino. The Madonna and our Saviour, over the Door, were likewise done by the same great master; and, in the Church, are the Tombs of Torquato Tasso, and Alessandro Guidi; the former of whom died in the adjoining Convent, which contains a Bust, moulded from his face.

Beyond the Church of S. Onofrio is the *Fontana-Paolina*, constructed at the command of Paul V, by Fontana, with materials taken from the Forum of Nerva. This magnificent Fountain displays six Ionic Columns of red granite, supporting an entablature, upon which rest the Armorial Bearings of the Pontiff. From three Niches, between the Columns, rush three Torrents of Water, and precipitate themselves into a vast Basin of marble: while from two smaller Niches rush smaller Streams, out of the Mouths of Dragons. The water is supplied from Trajan's Aqueduct.

About three-quarters of a mile beyond the Porta S. Pancrazio, on the *Via-Aurelia*, is the *Villa-Doria-Pamfili*, of which Algardi was the Architect. The Paddock belonging to this Villa is nearly four miles in circumference; and, according to some opinions, the Site of the Gardens of Galba. The Villa contains several pieces of Sculpture, among which are Donna Olimpia Maildachini—Faustina!—Vespasian—Marcus Brutus—and a Sibyl. Here, likewise, is a Sketch, by Raphael—ditto, by Giulio Romano—a Bust of Demosthenes!—ditto, of another Philosopher—a Group of Cybele seated on a Lion!—Groups of Children at play—Clodius in female attire—an Hermaphrodite—Bacchus, in rosso antico—a *Bassorilievo* of a famous Gladiator, who lived during the reign of Caracalla—and two beautiful Sarcophagi, one representing the Story of Meleager, the other Diana descending from the celestial Regions to visit Endymion. In a room above stairs is a Portrait of the Cenci; and in the attic story a small Museum. The Roof of this Villa commands a fine view of Rome; and in the Garden, near the Gate of Entrance, is *an ancient Public Burial-Place*, well worth observation.

*Villa-Madama, fuori la Porta-Angelica.* This Edifice, which stands near the base of the Monte-Mario (anciently *Clivus Cinnæ*), was designed by Raphael, and finished after his death, by Giulio Romano; who painted the Portico, and designed the Ornaments in Stucco, with which it is embellished. The interior of the Villa, though in a ruinous state, still displays a beautiful Frieze, and a Ceiling, both painted by Giulio Romano, who has represented, on the latter, the Cars of Diana, and Apollo, Birds, Beasts, &c.; among which are a sleeping Lion, and a

Goat going to be sacrificed, both finely executed. This room likewise contains most valuable Cartoons; which are so totally neglected, that they must very soon be quite spoiled. In two other rooms are Friezes and Cartoons, cruelly injured, but once very beautiful. The view from this Villa is charming; and the Ponte

Molle, Tiber, City of Rome, and mountains of the Apennine appear to more advantage here, than from any other spot.

A winding path leads from the Villa-Madama to the Villa-Mellina, situated on the upper part of the Monte-Mario, and commanding a distant prospect of the Mediterranean sea<sup>r</sup>.

## CHAPTER VIII.

### TIVOLI, SUBIACO, CORA, FRASCATI, PALESTRINA, ALBANO, AND OSTIA.

Excursion from Rome to Tivoli—Pons Mammeus—Monument of Julia Stemma—Lago de' Tartari—Bridge of the Solfatara—Ponte Lucano—Adrian's Villa—Cassius's Villa—Inns at Tivoli—Temple of the Tiburtine Sibyl—Temple of Vesta—Grotto of Neptune—Grotto of the Sirens—Circular Terrace—Villa of Varus—Ponte del Aquoria—Tempio della Tessa—Mecenas's Villa—Site of the Villa of Sallust—Site of the Temple of Hercules—Garden of the Villa d'Este—Claudian Aqueduct near the Convent of S. Cosimato—Horace's Villa, and Sabine Farm—Subiaco—Benedictine Convent—Forest Scenery near Civitella—Cora—Excursion from Rome to Frascati—Sepulchre—Grotto-Ferrata—Villas Belvedere and Ruffinella—Ruins of Tusculum—Excursion to Palestrina—Temple of Fortune—Villa of Antoninus Pius—Excursion to Albano—Tomb erected by Pompey—Amphitheatre—Reservoir—Prætorian Camp—Museum—Lago-Castello—Castel-Gandolfo—Nymphaea—Emissario—Tomb, commonly called that of the Curiatii—Via-Appia—Climate of Albano, and Aricia—Lodging-houses, &c.—Excursion to Ostia—Ancient Town—Castel-Fusano—Tor Bovacciana—Isola Sacra—Fiumicino—Claudian Harbour—Town of Portus—Modern Ostia—Character of the Romans.

As British Travellers seldom visit Rome without making Excursions thence, to Tivoli, Frascati, Palestrina, and Ostia, it may not, perhaps, be superfluous to mention the most convenient way of seeing those places, and some others in their neighbourhood.

#### TIVOLI.

The distance from Rome to Tivoli, is about eighteen Roman miles. This excursion ought to be made in dry and temperate wea-

ther: and persons who wish to view the scenery to advantage should go during May, or October. The price usually given for an open carriage, with six seats, and four horses, is from eight to ten scudi; going and returning the same day, and including the *buonamano* of one scudo, commonly given to the driver. The usual price for a light open carriage with two horses, going and returning the same day, but not including *buonamano*, is four scudi<sup>s</sup>. The

(r) Late in the spring, when the weather at Rome becomes hot, parties frequently go to the Villa-Madama, taking with them a cold dinner, which they eat on the Terrace there; and then proceed to the shady walks which surround the Villa-Mellini; ordering their

carriages to meet them at the foot of the hill behind that Villa.

(s) It should always be specified, in the bargain for the carriage and horses, that the Hirer means to go round by Adrian's Villa, on the way to Tivoli.

road, generally speaking, is good ; though now and then, in the ancient *Via-Tiburina*, (great part of which still remains,) there are large loose blocks of basalt, which, if not avoided, might break a carriage.

After passing the Gate and Church of S. Lorenzo, the first interesting object is the *Ponte-Mammolo* (*Pons Mammeus*;) thrown over the Teverone, anciently called the Anio, from Anius, who precipitated himself into it. This Bridge is about four miles distant from Rome, and derives its present appellation from Mammea (the mother of Alexander Severus,) by whom it was repaired. Further on, (between eleven and twelve miles from Rome,) is a small *Monument* erected to the memory of Giulia Stemma, by her children : and beyond this, (about half a mile,) on the left of the high-road, and very near it, is the *Lago de' Tartari*, anciently a volcano. The water of this Lake tartarizes every vegetable substance with which it comes in contact, and is curiously edged round with petrifications. At a short distance beyond this Lake the ancient *Via-Tiburina* formed two branches ; one of which, under the name of *Via-Valeria*, went to the left ; and crossing the Anio on a Bridge, now called Ponte Aquoria, led up to Tivoli ; while the other, crossing the Anio at the Ponte Lucano, led to Adrian's Villa : the former road, however, is now abandoned, and the latter pursued to a Bridge thrown over the Canal of the Solfatara ; a sulphureous stream, anciently denominated *Aquæ Al-*

*bulæ* ;\* which smells offensively, and is of a whitish-blue colour, resembling milk. Not far hence a beautiful Landscape presents itself to view, formed by the Ponte Lucano, the Anio, and the Plautian Tomb. The *Ponte Lucano* is supposed to derive its name from M. Plautius Lucanus : which seems probable, as close to this Bridge stands the above-mentioned Burial place of his family, a remarkably handsome Edifice of its kind, constructed with the *Lapis Tibertinus*, found in quarries on the side of the Apennine, near Tivoli. After crossing the Ponte Lucano, the road divides ; one branch leading to Tivoli, (which is about two miles distant,) the other leading to Adrian's Villa, which is about one mile and a half distant from the bridge, and near twice as much from the Town. Travellers usually take the latter road : and, on arriving at *Adrian's Villa*, send for the Cicerone, to conduct them through the Ruins ; all of which may be seen in less than two hours : and, during this time, it is customary for the drivers to shelter their horses and wait. Adrian himself was the architect of this celebrated Villa, which extended three miles in length, and one in breadth, and contained Temples, Theatres, Baths, and Porticos, adorned with *chefs-d'œuvres* of sculpture and painting ; to which buildings he gave the names of the most remarkable edifices in the world, calling one the Lyceum of Aristotle, another the Academia of Plato, a third the Prytaneum of Athens, a fourth the Serapeon of Canopus, a fifth the Pœcile of the

(t) The Canal of the Solfatara was made to convey the superabundant water of a Lake, anciently called *Aquæ Albulæ*, into the Anio. This sulphureous Lake is about one mile north of the Bridge of the Solfatara-Canal ; and contains floating Islands, formed by roots of trees, shrubs, and reeds, interlaced with a very small portion of earth. The water of this Lake is warmer than the external air : and

though, both above and below Tivoli, there are fishes in the Anio, yet, after it receives the *Albulæ*, there are none. Near the Lake are vestiges of Agrippa's Baths, frequented by Augustus ; and in consequence of the reparations they afterwards received from Zenobia, queen of Palmyra, these Ruins are now called *Bagni della Regina*.

Stoics, &c. &c. The most interesting of these Ruins are, *The Greek Theatre*, where the *Prosce-nium* and Seats for the spectators may still be traced: and adjoining to this Theatre, toward the west, are remains of a large Square Court, once surrounded with Porticos. Contiguous is a Modern Edifice, erected on the ruins of a *Nymphæum*.

*Pæcile*. This was originally an oblong building with a Portico round it, ornamented by double rows of columns. One Side-Wall alone remains.

*Temple of the Stoics*, in shape a hemicycle, with Niches for statues. It was originally lined with porphyry.

*Maritime Theatre*. A Mosaic, representing marine monsters, made part of the pavement of the Edifice in question, which was therefore called by its present name: but, as the building is circular, it probably was either an Amphitheatre, or a *Nastatio*. To the left of this Ruin are remains of what appears to have been a Library: and another Ruin, not far from the Temple of the Stoics, is called, though without sufficient authority, the Temple of Venus and Diana.

*Royal Apartments*. This Edifice is large, and appears to have had Two Stories; in the lower of which, remains of Paintings are discernible: and in the subterranean part are Cryptæ, resembling those, supposed to have been cellars, in the Villa of Diomedes at Pompeii. Contiguous to a long line of Arches in this part of the Villa, is an Edifice with remains of Ceilings, beautifully stuccoed, and Baths adjoining.

*Barracks for the Pretorian Guards*. The number of chambers contained in these Barracks has given them the name of *Cento-Camerelle*. This Edifice seems to have had Three Stories: on the outside were Galleries, supported by columns; and each Chamber had one door only, which opened into the Gallery parallel with it. The communications now discoverable between these Chambers are evidently of modern date.

*Naumachia*. Judging by the shape of the ground, this seems to have been likewise a Circus.

*Serapeon of Canopus*, built in imitation of the celebrated Serapeon at Canopus in Egypt. The *Atrium*, or open Court, belonging to this Edifice, appears to have been originally filled with water. Some of the Chambers appropriated to the priests, and an apartment with remains of Paintings, may still be distinguished. On the right of the Serapeon are Ruins of the Academia; and likewise of another Greek Theatre: and, to the left of the Serapeon, was the Entrance to the Infernal Regions, with the Elysian Fields not far distant.

*Vale of Tempe*. Through this little Valley flows a Streamlet, in imitation of the Peneus, by which the celebrated Thessalian Vale was watered: and after having reached this part of Adrian's Villa<sup>(u)</sup>, Travellers usually get into their carriages, and ascend the hill to Tivoli, passing through a venerable wood of olives; among which, on the right, are remains of the Villa of Cassius.

Tivoli, the ancient *Tibur*, a place of high antiquity<sup>(v)</sup>, is built upon rocks formed of a deposition from the water in this neighbour-

(u) Scarce any windows can be traced in the remaining buildings of this Villa.

Persons who bring a cold dinner from Rome and spend the day here, find a tolerable apartment to dine in, furnished by the Custode; who expects for the use of this apartment, and

his attendance, one scudo.

(v) Dionysius of Halicarnassus informs us that Tibur, according to tradition, was built by the Sicani, sixty years previous to the Trojan war.

hood, united with roots and branches of petrified trees. Previous to the Autumn of 1826, the Anio descended, from a great height, at the east end of the Town, where it formed a large and beautiful Cascade; and after a second Fall, under a lofty Bridge, lost itself among rocks worn into fantastic shapes by the force of the water: but an unexampled inundation of the Anio, during the Autumn of 1826, swept away the Bridge; and what is still more lamentable, destroyed all the beauty of the Cascade. A branch of the same river is carried through Tivoli; and forms small Cascades, which should be viewed from the opposite bank. The best Inn at Tivoli in some respects is *La Regina*; though, in point of situation, that called *La Sibilla* is preferable. Near the latter stands *the Temple of the Tiburtine Sibyl*, now converted into a Church: it is the most ancient Temple remaining at Tivoli; and appears to have been built in the form of a parallelogram, with an open Portico, adorned by four Ionic Columns, and terminated with a Pediment. The Columns on the outside of this Edifice are still discoverable; but there is nothing worth notice within. Adjoining to the above-named Temple is a shabby modern building, which extends to *the Temple of Vesta*. This beautiful specimen of ancient architecture, proudly situated on a rock which hangs over one of the Cascades, is a Rotondo, twenty-one Paris feet and a half in diameter, surrounded

by an open Portico of fluted Composite Columns, whose Capitals are adorned with Lilies, (emblematical, perhaps, of Vestal purity,) and support an Entablature decorated with Heads of Oxen and Festoons of Fruits and Flowers<sup>w</sup>. Hence an excellent path, made by General Miollis, leads to the *Grotto of Neptune*. Nothing can be more delightful, both to the painter and the naturalist, than this walk; the views it presents being remarkably picturesque; and the petrifications in the rocks extremely curious. In one place is a Petrified Carriage-wheel, and in another the Hoof of a Quadruped. The Grotto of Neptune, into which the Anio precipitates itself with such violence as to form a spray resembling rain, combines the sublime and beautiful so wonderfully, that even Salvator Rosa's magic pencil could not do justice to the scene; and at the entrance of the Grotto is a Rock which, with very little aid from Imagination, might be figured as the Genius of the Anio sculptured by the nervous hand of Michael Angelo. On returning hence, Travellers are usually conducted down a Narrow Flight of Steps, into a deep Ravine, to see *the Grotto of the Sirens*; which exhibits the third Fall of the Anio; and presents a picture almost equally striking with the Grotto of Neptune<sup>x</sup>.

The next object of interest is *the Circular Terrace*; which displays the small Cascades to great advantage, and makes a round of about four Roman miles. In this

(w) Vesta, as the goddess of light and heat, produced by fire, was supposed to preside over the earth; and therefore the decorations of the Frieze of this Temple are expressive of the productions of the earth, and consequently of her worship. The ox, as the symbol of agriculture, was sacrificed to Vesta.

The door of entrance to this Temple, and the only window which remains perfect, are narrower at top than at bottom; and, thus far, the building resembles an Egyptian edifice: probably therefore it was erected, or repaired,

by Adrian; who seems to have liked every thing which reminded him of Egypt.

(x) The spray of the Anio makes the adjacent ground so slippery, that it is dangerous to venture close to the gulph into which the river precipitates itself: and the steps, and path, leading to the Grotto of the Sirens, are dangerous, if not passed with caution.

Persons unaccustomed to long walks usually have donkeys in readiness at the Garden Gate, near the Temple of Vesta, to carry them round the circular Terrace.



track, on the right, stands a Church, called The Madonna di Quintiliolo, and erected on the foundations of the *Villa of Quintilius Varus*, supposed to have been very magnificent, and still exhibiting remains of a *Reservoir for water*, resembling, though in miniature, that at Baia, called the *Piscina mirabilis*. This part of the Terrace commands a distant view of the *Cathedral*; which is only remarkable for being placed on the Site of the *Temple of Hercules*. Beyond the *Ponte del Aquoria*, (an ancient Bridge in excellent preservation,) is an Edifice similar, in shape, to the Temple of Minerva Medica, at Rome, and equally well preserved: it is called *Tempio della Tossa*; but whether because originally consecrated to Tussis, the god of coughs, or because it was the Sepulchre of the Tossi family, seems uncertain. On the left of this Edifice, the ancient Roman Road to Tivoli passes through the *Ruins of Mæcenas's Villa*; enough of which remains to prove that it must have been spacious and splendid. Near this Villa are Rocks consisting of Petrifications; and opposite to it is the Site of the *Villa of Sallust*, called, by some persons, that of Horace; but his Villa was ten miles distant. Beyond the Site of the *Temple of Hercules*, to which Mæcenas's domain extended, is the *Villa d'Este*, standing in a Garden, which contains Water Works, called the *Girandola*—a Fountain embellished with a Colossal Statue of the Tiburtine Sibyl—and another Figure, representing Tivoli. The Villa contains Ceilings painted by Zuccari, Muziano, &c.; but they have suffered

cruelly from neglect. Hence Travellers usually return to their Inn; dining there, and afterwards driving back to Rome.

Persons who wish to see the remains of the *Claudian Aqueduct near the Convent of S. Cosimato*, and to extend their excursion to Subiaco, and Cora, should sleep at Tivoli; thence, setting out early next morning, upon mules, or donkeys, for the above-named Convent; on the road to which, are seen remains of the *Martian Aqueduct*, and villages sweetly situated on the peaks of mountains. The Convent stands on a romantic cliff, overhanging a deep and narrow valley; through which flows the Anio; broken into beautiful cascades, by fragments of tartareous rocks, apparently fallen from the surrounding precipices. Travellers, on reaching this spot, are, in the first instance, conducted to the Brink of a perpendicular Rock, (situated beneath a petrified mass of tartareous depositions, which overhangs it,) in order to view the remains of one Arch of the *Claudian Aqueduct*, serving originally as a Bridge over the river. The opposite side of this stream is clothed with woods. Passing through the Convent, Travellers are, in the next instance, conducted down a Narrow Passage and Staircase, formed in the rock, to a Gallery; below which are Cells for Monks, and lower still is the *Aqueduct*. Part of the interior of this magnificent Work, which was carried through the centre of several mountains, may be seen buried under the Convent Garden, and as perfect as if only just finished. *Horace's Villa*, and *Sabine Farm*, are about three miles distant from

(y) Travellers commonly pay at *La Sibilla*, at Tivoli, for dinner, per head, from six to eight pauls—for tea, two pauls—breakfast, two pauls—beds each, three pauls—servants each, per day, three pauls—and donkeys each, for the Terrace, three pauls. It is impossible to procure good wine, or good water, at either

of the Inns: and persons who require tea, should take it with them.

The time usually employed in driving from Rome to Adrian's Villa, is about three hours and a half—from Adrian's Villa to Tivoli, about one hour—and from Tivoli to Rome, about four hours.

the Convent: but so little now remains of the Villa, that its foundations cannot easily be traced<sup>2</sup>. The road to *Subiaco* lies on the right of that called the high-road (but a very bad one) leading to the *Abruzzi*: and the Town of *Subiaco* is beautifully placed on a small eminence, surrounded with lofty mountains. There being no regular Hotel in this Town, the accommodations for Travellers are most wretched; and beds cannot be procured, without difficulty. The distance from *Tivoli* to *Subiaco* is twenty-eight miles. *The Walk to the Benedictine Convent*, about two miles distant from the latter Town, displays grand and picturesque scenery: but the ascent to this Convent is long and steep. Passing within sight of *Nero's Baths*, the path leads, through a Grove of *Ilexes*, to a Precipice, at whose base rolls the *Anio*, and on whose brow stands the Convent; which was founded during the fifth century. Its situation is delicious; but some overhanging rocks threaten its Church with ruin. After sleeping at *Subiaco*, those Travellers who delight in fine Forest Scenery, usually go, through a Rocky Narrow Path, to *Civitella*; and thence to *Palestrina*. This Path is only fit for mules: the ascents and descents being uncommonly steep and slippery. *Near Civitella the Forest Scenery* commences; and *the Valley, to the east of Olevano*, is picturesque beyond description; and much frequented by Painters. After passing *Genazzano*, a miserable place, the road becomes good; and continues so to *Palestrina*. This is called a ride of twenty miles; but appears to be more. After sleeping at *Palestrina*<sup>a</sup>, Travellers frequently proceed to *Cora*, going through beautiful lanes, at the com-

mencement of the ride; then passing over a tract of open country, and close to the Town of *S. Giuliano*; and at length entering a steep, stony, slippery path, which leads to *Cora*; where the Inn is abominable; but a Private Lodging may be obtained at the house of a person called *Alesandro della Porta*. The distance from *Palestrina* to *Cora* is about twenty miles. *Cora*, a Town of *Latium*, was built by a Colony of *Dardanians*, before the foundation of *Rome*<sup>b</sup>, though the remains of its Temples are Roman. Here is a picturesque Bridge, and beyond it an ascent leading to *the Temple of Castor and Pollux*; which displays two well preserved Columns with Corinthian Capitals; and above them the following Inscription:

M. Castori POLLUCI DE. CS. FAC  
M CALVIVS. MFPN.

Several remains of Cyclopiian Walls present themselves in this Town; and some are very perfect. *The Church of S. Pietro* contains traces of *the Temple of Hercules* near the Door of Entrance: together with an ancient Altar, adorned, at the four corners, by Rams' Heads supporting Garlands, but disfigured with modern work. On the outside of the Church stands *the Portico of the Temple of Hercules*. The Doorway is wider at the bottom than the top,—according to the Egyptian style of building; and the columns are Roman Doric, fluted part of the way; but, toward the bottom, polygonal. An Inscription may be seen over the Doorway. The site of this Temple being elevated, it must have overlooked a considerable part of the Pontine Marshes. The best road from *Cora* to *Rome* is through *Velletri*.

(2) According to the description Horace gives of this Villa, which he calls *Lucretilis*, it stood near the *Fanum Vacunæ*; supposed to have been the spot now called *Rocca Giovane*, and about ten miles from *Tivoli*.

(a) For an account of the accommodations here, see the Article "*PALESTRINA*."

(b) See LUCAN, 7, V. 392.—VIRGIL, *Æn.* 6, V. 775.

## FRASCATI.

The distance, going straight, from Rome to Frascati, is about twelve Roman miles : but the pleasantest manner of making this excursion is to go by way of *Marino*, and *Grotto - Ferrata*, (which circuit lengthens the distance about four miles,) and to return from Frascati by the direct road. The price commonly given for a light open carriage conveying two or three persons only, and drawn by two powerful horses, is four scudi, *buonamano* not included : and by setting out early, this excursion may be accomplished with ease in one day, during dry and temperate weather.

The road to Marino is the same as that to Albano, till within about a mile and a half of the latter town ; when the Marino-road turns off to the left, and passes through a pretty country. *Marino* is well situated in a salubrious air ; and, judging from its Walls, apparently erected during the dark ages, it probably was, at that period, a place of strength and considerable consequence. Two of its Churches still claim attention ; that dedicated to S. Barnaby being ornamented with a very fine picture by Guercino, representing the Martyrdom of S. Bartholomew ; and that dedicated to the Holy Trinity being enriched, by the pencil of Guido, with a representation of the Trinity ; executed during his residence at Marino ; whither he retired for a time, owing to a controversy, about money matters, with the Roman Government. The distance from Marino to Grotto-Ferrata is short ; and the road passes through a beautiful country.

Grotto-Ferrato, usually denominated the Site of Cicero's *Tusculanum*, was, in times past, a celebrated Convent, founded by S. Nilus, of the Order of S. Basil ;

and subsequently fortified with high walls and gates of iron, from the latter of which its present name is derived. Its Church contains a Chapel consecrated to S. Nilus, and adorned, by Domenichino, with splendid Frescos, uncommonly well preserved. The most celebrated of these Frescos are—S. Nilus praying for rain—rain descending—S. Nilus meeting the Emperor Otho III!—(In this picture Domenichino has represented himself, clothed in green, and holding the bridle of the Emperor's horse : with Guido leaning on the horse, and Guercino behind Guido.) The Demoniac Boy, one of the finest Frescos existing!!!—Saints Nilus and Bartolommeo praying to the Madonna—and an Architect shewing the plan of the Convent to S. Nilus!—the Altarpiece (an easel picture) is by Annibale Caracci—the Salutation, and all the other Frescos on the Walls, and in the Cupola, are by Domenichino.

An apartment up stairs contains a piece of a Frieze, said to have been found in Cicero's Villa, and representing a Grecian General speaking to an Officer and a Soldier, who are bringing a Wounded Man into his presence.

The distance from Grotto-Ferrata to Frascati is little more than a mile ; and the drive lovely. The origin of Frascati appears, from Muratori, to have been as follows. After the barbarous Demolition of Tusculum by Pope Celestin III, in 1191, those of its inhabitants who survived their City, encamped on the skirts of the Plain, among the ruins of Lucullus's Villa<sup>c</sup>, where they founded Frascati, so named from the Italian word, *frasche*, branches of trees, with which their original huts were composed. Instead of driving to the *English Hotel*, in the Town of Frascati,

(c) On the site of this extensive Villa stands the modern Villa-Ludovisi ; where

according to Lumisden, Lucullus's Library and Gallery for Statues may still be traced.

Travellers usually stop at the *Villa Aldobrandini*, called the *Belvedere*, on account of its beautiful situation: and in an apartment belonging to this Villa persons who bring a cold dinner from Rome are usually permitted to dine. The Belvedere Casino is a handsome Edifice, placed on a terrace, and embellished with valuable marbles, and with Paintings by the Cav. d'Arpino. The Garden contains an Apartment painted in fresco, by Domenichino; and likewise exhibiting good Water Works<sup>d</sup>. In order to see the *Villa-Rufinella*, and the *Ruins of Tusculum*, without waste of time, it is advisable for Strangers to procure a Cicerone, under whose guidance the walk is delightful through the Aldobrandini domain to the *Villa-Rufinella*, supposed, by some antiquaries, to have been the site of Cicero's celebrated academic retreat. On the hill contiguous to this Villa are the *Ruins of Tusculum*, which was founded, according to ancient Historians, by Telegonus, the son of Ulysses; and, like many of the old towns of Latium, placed by its Founder on a commanding eminence. Among the ancient Structures still discoverable are remains of what the Ciceroni denominate "Schools of Cicero" — a small Theatre, quite perfect, but filled with earth and ruins—Baths—and remains of an Aqueduct. The ancient Road, between the *Villa-Rufinella* and *Tusculum*, may likewise be traced: and the King of Sardinia, who now possesses the Villa and adjacent land, is making large excavations; and bringing to light the long buried Walls, Gates, and Streets of *Tusculum*. The dis-

(d) The room usually opened for the reception of Travellers is that wherein the Water Works are exhibited; and which, at every season except summer, is damp and cold. The Custode of the Casino has, however, at his disposal, another room which, though small, is dry and warm: and the *English Hotel* at *Frascati* affords very tolerable accommodation for Travellers.

tance to this ill-fated Town, from the Belvedere, is about two Roman miles; the ascent continual, but not steep.

From *Tusculum* Travellers usually walk back to the Belvedere; thence proceeding, in their carriages, by the direct road, through *Frascati* to Rome; and passing, at the distance of about nine miles from *Frascati*, the *Monte del Grano*, discovered about the middle of the sixteenth century to be the Family Sepulchre of Genesius Marcianus, the Father of Alexander Severus: and here was found the Barberini Vase, now in England, and distinguished by the appellation of the Portland Urn<sup>e</sup>.

#### PALESTRINA.

The distance from Rome to Palestrina is about twenty-five Roman miles; and as five hours and a half are usually occupied in going, and five hours in returning, it is scarce possible to accomplish this excursion in one day. The price commonly charged for a light calash and a pair of strong horses, going one day, and returning the next, is eight scudi. The road, chiefly the ancient *Via-Prænestina*, is, generally speaking, tolerably good in dry weather; the pavement, especially near *Palestrina*, being well preserved. Between that Town and Rome, on approaching *Colonna*, the road passes a Pool of Water, supposed to be the famous *Lacus Regillus*, where Posthumius defeated the Sons of Tarquin: and a few miles to the left of this Lake, but not sufficiently near to be seen from the road, is the *Lacus Gabinus*; in the neighbourhood of which

(e) The Custode of the *Villa-Belvedere* expects five pauls for the use of an apartment to dine in; and two pauls for exhibiting the Water Works: and the Cicerone, who accompanies Strangers to *Tusculum*, expects three or four pauls. Persons unaccustomed to walking, may be provided with donkeys, at three pauls each, to carry them from the Belvedere to *Tusculum*, and thence to *Frascati*.

stood Gabii, built by the Alban Kings.

Palestrina, the ancient *Præneste*, exhibits objects particularly interesting to antiquaries, its Cyclo-  
pian Walls<sup>f</sup>, those built by Sylla, and Adrian, and remains of a celebrated Temple, dedicated to Fortune, and one of the most magnificent Edifices of former ages, with respect to situation, size, and architectural splendour. It was placed above the Town, on the side of a mountain cut into terraces, and crowned by an *Arx*, or Citadel, encompassed with Cyclo-  
pian Walls nine Roman palmi in breadth. *Præneste* is supposed to have existed previous to the Trojan war: but by whom its celebrated Temple was originally built, seems uncertain. Sylla, after having taken the Town, and defeated young Marius, assumed the name of Felix, (Fortunate,) restored and augmented the Temple, and added to the number of its priests. Adrian, likewise considering himself as a Favourite of Fortune, restored and embellished her Temple: and after the destruction of *Præneste*, in 1432, the modern Town of Palestrina gradually rose, not on the Site of *Præneste*, but on that of its Temple. Specimens of *Adrian's Wall* present themselves to view on the approach to Palestrina: above these, are well preserved remains of *Sylla's Wall*; and just within the Town, and likewise at the commencement of the ascent leading toward the Citadel, are remains of *Cyclo-  
pian Walls*. The

(f) These Walls, composed of smooth angular stones, skilfully joined together, without the aid of cement, are, by some writers, attributed to the Pelasgi: but, be this as it may, they are evidently the most ancient kind of stonework used for surrounding towns and citadels of Italy and Magna Græcia. Why they are called Cyclo-  
pian seems doubtful; perhaps from *κυκλίων*, to surround.

(g) Under the lowest Terrace are remains of nine *Piscinæ*.

(h) A description of this Mosaic has been already given, in the account of the Bracciano-

*Temple of Fortune* seems to have consisted of Three Stories: the Lowest was provided with an immense *Reservoir for water*, in which, perhaps, the victims were purified: it still exists in Prince Barberini's Garden, and is nearly perfect<sup>s</sup>. The Second Story contained the *Ædícula* of *Fortuna Primigenia*; and the Third that of *Fortuna Prænestina*: probably the goddess was represented in the former character with a young Jupiter and Juno in her arms; and in the latter character with the *Sortes*. There were four Avenues to the Temple; one, on the Arches of the Street called *Aricioni*; and another (corresponding to it) was opposite Prince Barberini's Garden: these led to the Lowest Story. The third Avenue was near the *Porta del Sole*; and the fourth, on the opposite side, above the *Porta S. Martino*. These last-named entries led up to, and united in, that part where the modern *Piazza* is situated; and this *Piazza* was the Court of the lower Temple, now the *Seminario*. Two Streets, which slanted up the hill, led to the higher Temple, and were likewise the Avenues to a Portico supported by Columns, and now called *Via di Colonnara*. Remains of the Columns may still be traced. The higher Temple stood in a spacious Court, now occupied by the Barberini Palace; where the celebrated Mosaic Pavement which originally ornamented the Tribune of the lower Temple, (now the *Seminario*,) has recently been placed<sup>h</sup>. A Court

Palace at Rome. (See page 232, Chap. VII.) Pliny, L. 36, c. 25, mentions, that a Mosaic Pavement was placed, by Sylla, in the Temple of Fortune at *Præneste*: but it does not follow that this was the identical Pavement; because others, representing the fable of Europa, &c. have been found here. Valerius Hermaiscus made additions to the Temple of Fortune; and Lamsden thinks he might have ornamented it with the Mosaic in question; wishing to preserve a memorial of Egypt, through which country he travelled with Adrian.



adjoining to the Seminario exhibits remains of stately Columns, said to have been adorned with Capitals cut into foliages different from any known order of Architecture: and adjoining to this Court in an apartment filled with wine-casks, are remains of a Tribuna, with three Niches for statues; and, at each end of the apartment, remains of what seem to have been Altars. The shape of this lower Temple was apparently square, and its height stupendous. Some parts of the Walls, belonging to the first and second Terrace of these Temples, display specimens, quite perfect, of ancient Roman stonework, called *Opus incertum*; other parts exhibit specimens of reticulated brick-work; and others resemble the Etruscan walls of Fiesole. There are three Terraces, on the highest of which stands the Church of S<sup>a</sup>. Rosalia, (the Burial-place of the Princes of Palestrina,) adorned with an unfinished but finely designed *Pietà*, by Michael Angelo. From this Church a mule-path leads to the summit of the Hill, where stood the *Arx*, or Citadel of Præneste; no part of which remains except its Gate of Entrance, and Cyclopiian Walls, still in high preservation: within these Walls stands a modern Village, whose Church contains a Picture by Pietro da Cortona. The prospect from the Citadel is very extensive; and the walk thither, and back again to Palestrina, may be accomplished with ease in an hour and a half. In the environs of Palestrina are remains of an ancient Roman Villa, near which the Braschi-Antinous was found; and a picturesque Ruin of a Serapeon, supposed to have been erected by Adrian; together with several other Ruins of ancient Roman Edifices.

The Inn at Palestrina contains four small bed-rooms with tolerably clean beds; and likewise

furnishes good wine, pigeons, chickens, eggs, coffee, and milk. The Cicerone (by name Vincense) is very intelligent; and Travellers who dislike walking may procure donkeys.

#### ALBANO.

The distance from Rome to Albano is fourteen Roman miles; and the road, generally speaking, excellent. The objects most interesting in this road have been already described, under the article "*Porta S. Giovanni*;" except a Sepulchral Monument, (on the left side of the *Via Appia*, and very near the Gate of Albano,) which appears to have been a magnificent edifice, three stories high, incrustated with marble, and each story ornamented with columns. These ornaments, together with the incrustation, have disappeared; but the belts, or *præcinationes*, of the three stories, and the marble blocks to which they were fixed, still remain. This Monument is supposed to have been erected by Pompey, to inclose the ashes of his first wife, Julia, the Daughter of Cæsar.

Albano, situated between Castel Gandolfo and Aricia, stands on the Site of Pompey's Villa, named *Albanum Pompeii*; and near the Post-House are considerable remains of ancient Baths. Vestiges of an *Amphitheatre*, a *Reservoir*, and a *Pretorian Camp*, erected probably by Domitian, may likewise be traced here, at the Abbey of S. Paul: but the object best worth notice in this Town is a small *Museum*, belonging to Sig. Giuseppe Carnevali, which consists of Sepulchral Monuments, found under a bed of lava in the vicinity of *Alba Longa*, the ancient Capital of Latium. The shape of each of these Sepulchral Monuments is that of a Vase; and within each of the Vases was found a small Cinerary Urn of



*terra-cotta*, containing ashes and bones, and made, as it is conjectured; in the precise shape of the Huts of the Aborigines of the spot<sup>1</sup>. Each Cinerary Urn exhibits Unknown Characters; and these Sepulchral Monuments likewise have Doors with curious Fastenings. The Cinerary Urn was placed in the centre of each Monument, and encircled with small *terra-cotta* Vessels; (one to hold the sop for Cerberus, others for the purifying water, wine, oil, bread, incense, &c.) a Lamp, like those of pottery now used in cottages; a Stile passed through a Cancellor; Knives and a Lance. After seeing this Museum, Travellers, who have three hours to spare, should proceed, through a beautiful and shady path, to the Hill which commands the *Lago-Castello*, or Lake of Albano, the crater of an extinct volcano, near six miles in circumference, and famous for particularly large and well-flavoured Eels. *Castel-Gandolfo* stands on the top of the Hill; and a beautiful walk leads down to the Lake, whose banks exhibit two *Grottoes*, or *Nymphææ*, supposed to have been made by Domitian<sup>2</sup>. The depth of this Lake near Palazzola, the Site of *Alba Longa*<sup>3</sup>, is computed to be four hundred and eighty feet, and its subterranean Canal, or Outlet, called *the Emissario*, is one of the most extraordinary works of the ancient Romans; and was made during the siege of Veii, in obedience to the Delphic Oracle. It

is carried above a mile under the Hill of Albano to the Plain; and measures in breadth between five and six palmi, and in height from nine to ten palmi. It appears that, after tracing the line of this Canal above ground, pits were sunk at certain distances from each other; by which means several labourers were let down, and enabled to work at the same time: so that the Canal was completed in the course of one year, (that of Rome 335.) Pits of a similar description seem to have accelerated Camillus's admission into the Citadel of Veii. The entry to the Canal from the Lake, and its issue in the Plain, are wonderful specimens of the solidity of Etruscan architecture; and the interior part of this ancient Funnel seems perfect as when first completed. Another path, to the left of Castel-Gandolfo, leads back to Albano, and the Ilexes which shade this walk are some of the largest in Italy<sup>m</sup>. Outside of the Gate of Albano, leading to Aricia, is *an ancient Tomb*, on the left, called *that of the Curiatii*<sup>n</sup>; though there does not seem to be any ground for this assertion, as monuments were erected to their memory near the *Fossæ Cluiliæ*, where they fell. The Tomb in question consists of a lofty Square Base, on which are placed five round Pyramids, one being in the centre, and one on each of the square corners. Two of these Pyramids are entire, and the others, though defaced, still visible. This Tomb appears to be

(i) The Urns are shaped by hand, instead of being cast in a mould, like Grecian vases.

(k) Domitian, before he succeeded to the Empire, resided chiefly at Albano.

(l) Dionysius of Halicarnassus says that *Alba Longa* was built between a mountain and a lake, which served instead of walls. If we may credit Virgil, Ascanius founded this City on the spot where Æneas discovered a white Sow with thirty Pigs.

(m) Persons who do not choose to walk, may hire a donkey for three pauls, including *buonamano* to the man who leads it. The Albano Cicerone expects four or five pauls;

and the Cicerone at the *Emissario* two pauls, if he find lights.

The best Inn at Albano, (*The Europa*), furnishes good dinners, wholesome wine, and tolerable beds, at reasonable prices.

(n) Livy (Lib. i.) speaks thus, of the Horatii and Curiatii. "Their Tombs still exist in the respective places where each combatant perished. The Sepulchres of the two Romans are on the Alban side of the field, close together; those of the three Curiatii nearer the Roman side, and at a short distance from each other."

very ancient; and somewhat resembles that of Porsena, at Clusium, described by Pliny.

Beyond this Tomb, on the way to Aricia, is a remarkable part of the *Via-Appia*, consisting of a long and vast Mole, carried across the Valley of Aricia, to facilitate the passage; arches being constructed, at certain distances, to discharge the water liable to collect there; for the fertile Valley of Aricia was, in times past, a Lake.

Not far distant from Albano, on the *Mons-Albanus*, now Monte-Cavo, stood the Temple of Jupiter Latialis, erected by Tarquinius Superbus, according to Dionysius of Halicarnassus, as a place of worship common to the Romans and their allies; where they assembled annually to offer sacrifices; and where Tarquin instituted the *Feriae Latinae*. On this spot, likewise, Roman Generals, who were refused the honour of the Great Triumph in Rome, had the Lesser Triumph, called an Ovation. Nothing now remains of this famous Temple; but its Site is well ascertained; and part of the ancient Road, which led to it, is still discoverable. About half way up the mountain, to the left of the road, stands a Village called Rocca di Papa, supposed, by some antiquaries, to be *Fabienses*, mentioned by Pliny; and a little above this Village is a Plain, called Hannibal's Camp.

The air, both at Albano and Aricia, (one mile distant,) is less oppressive during summer, though perhaps not more salubrious, than that of Rome: and the country is beautiful; private lodging-houses may be procured at each place; and a public carriage goes three times a week, during summer, from Rome to Albano; the fare,

for going, being five pauls, and the same for returning.

#### OSTIA.

The distance from Rome to Ostia, (anciently *Ostium*,) is about sixteen Roman miles; and the price commonly charged for an open carriage, with six places and three horses; to go and return, is five scudi, *buonamano* not inclusive. By setting out early, this excursion may be accomplished in one day: but, as *Mal' aria* prevails dreadfully at Ostia, it should be visited in cold weather; and persons unaccustomed to this pestiferous air, ought not to encounter it, without drinking a glass of strong wine. The time occupied in going from Rome to Ostia is about three hours and a half; and, in returning, about four hours. The Road is good; and lies on a gentle descent parallel with the Tiber; the sinuosities of which river are, on one spot, very picturesque. The country near Ostia is a dreary Marsh, interspersed with Salt-works\*, and a dead Lake, literally covered with wild-fowl.

Travellers who wish to make the most of their time, should, on arriving at ancient Ostia, (from which the modern Town is about a quarter of a mile distant,) get out of their carriages, and send them to Castel-Fusano, (about a mile distant,) where stabling may be procured; and where, in a Casino which belongs to the Chigi family, persons who bring their own dinner are allowed to dine, paying for the room they occupy.

The Tiber has two mouths; and is therefore called, by Virgil, "King of horned floods." Near one of these mouths Ancus Martius founded Ostia; which was,

(o) These Salt-works are mentioned by Livy.

(p) It was originally denominated Albula;

and subsequently Tiberis, or Tiber, from becoming the grave of Tiberinus, an Alban King.—See LIV. i. c. 3.

In ancient days, so pleasantly situated, that the Romans usually spent part of the year there; and its widely spread and thickly scattered ruins prove that it must once have been large and populous. The site of its Walls, which, according to appearance, were semi-circular, and remains of the Towers which defended them, may still be discovered; although, generally speaking, Ostia is more completely demolished by time, war, excavations, and lime-kilns, than almost any other ancient town of Latium. The Theatre likewise may be traced, by remains of some of the foundations of its Seats; as may the Cella of a Temple, called that of Jove, but without good authority. Its walls are constructed with brick, and nearly perfect: they exhibit the best style of ancient architecture; and seem to have been cased with marble on the outside, and also within: and as the remains of the Cornice, Frieze, and Architrave, resemble, in beauty of execution, the embellishments of Trajan's Forum, it appears probable that this Temple was of the age of Trajan. Its interior displays remains of a Cella, under which is a *Penetræ*, or Recess, now filled with earth. The Vestibule of this Temple seems to have been formed by six fluted columns of the Corinthian order; fragments of which may be discovered in the vicinity. The pavement of the Edifice was *giallo antico*, mixed with Numidian marble. The statue of the presiding divinity stood on a lofty pedestal, similar to those in the Temple of Venus and Rome: the interior of the Building likewise contained six Niches for other statues; and as there is no appearance of windows, perhaps it was lighted by means

of its door<sup>q</sup>. Beyond the remains of this Temple is a Circular Edifice, with niches, and some well-preserved Paintings, considering that they are exposed to the external air. This edifice is called *L'Arca di Mercurio*; the word *Arca*, being a corruption of *Area*. In the same mass of building another Apartment is discoverable. Further on are four Pedestals with ancient Inscriptions, perfectly legible; one being in honour of Julia, the Consort of Septimius Severus: and still further, that is, still nearer to the mouth of the Tiber, is a Corinthian Capital of the lower ages, and a building called *Tor Bovacciana*, which commands this branch of the river; where, according to Virgil, Æneas landed, after his flight from Troy. Although the earth here has gained considerably on the water, and several of the woods have been felled, still the savage wildness of the country, and the awful magnificence of its forests of gigantic maritime stone-pines, (extending upward of twenty miles along the coast,) accord well with this description in the *Æneid*:—

“The Trojan, from the main, beheld a wood,  
Which, thick with shades and dusky horror,  
stood.

Between the trees the Tiber took his course,  
With whirlpools dimpled; and with downward force

That drove the sand along, he took his way,  
And rolled his yellow billows to the sea.

About him, and above, and round the wood,  
The birds that haunt the borders of his flood,  
Who bathed within, or basked upon his side,  
To tuneful songs their narrow throats applied.

The Captain gives command; the joyful train  
Glides through the gloomy shade, and leaves  
the main.”

Adjoining to *Tor Bovacciana* is a green field, in a semi-circular shape, which probably was the ancient Port; though the spot so denominated is nearer to modern Ostia, and opposite to the Cella of

(q) The magnificent columns, and other precious marbles, which embellish the Palazzo-Braschi at Rome, are said to have been taken from this Temple; and among the

Ruins still seen at Ostia is a block of African marble, nineteen feet six inches long, four feet ten inches wide, and two feet deep.

the Temple supposed to have been dedicated to Jove. Contiguous to *Tor Bovacciana*, is a Ferry to the *Isola Sacra*, a flat square piece of land, about half a league broad, which projects into the sea between Ostia and Porto; and was probably called *Sacra*, because festivals in honour of Castor and Pollux were celebrated here. In order to see *the remains of the Harbour made by Claudius*, and *the ruins of the Town of Porto*, built by Trajan, and anciently denominated *Portus*, it is necessary to cross the *Isola Sacra*, toward the western mouth of the Tiber, called *Fiumicino*; by which mouth vessels going to Rome now enter the river. Here was the Claudian Harbour, and the Light-house resembling the famous Pharos, at Alexandria, and built upon the wreck of a huge vessel which had been employed, by Caligula, in transporting an immense obelisk from Egypt to Rome. Trajan added *an interior Basin*, now denominated *Lago Trajano*; in which remains of Magazines and Docks are still discoverable; its form is a hexagon; but the once celebrated Claudian Harbour is now a Pool of Stagnant Water; and the Town of Portus a Mass of Ruins; among which nothing can be distinguished but its Circumference and its Aqueduct.

The walk back from Portus to the Ferry, and thence to *the Chigi-Casino*, is a long one: and persons fearful of encountering fatigue, should send their horses to be baited at modern Ostia, instead of the Chigi-Casino; where the magnificent maritime stone-pines, and some gigantic Amphoræ, taken from Laurentum, alone merit notice.

*Modern Ostia* is a dirty, wretched

place, which affords no accommodation for Travellers; neither does it usually contain more than an hundred inhabitants during winter, and in summer not a quarter part of that number: though lately the extension of the Salt-works has increased the residents at Ostia; but they all look cadaverous; and a country once teeming with healthful inhabitants of the human species, is now occupied by immense herds of buffaloes, vast flocks of wild-fowl, wild-boars, deer, and, in the forests, wolves.

#### CHARACTER OF THE MODERN ROMANS.

Taken collectively, the Romans, like the Italians in general, are endowed with native elegance of mind and manners, clear and quick perception, and an innate love for the Arts. They neither possess the mildness of the Tuscans, nor the good-humoured buffoonery of the Neapolitans; but are more dignified, more energetic, displaying a higher sense of honour, and feeling apparently a deeper reverence for religion, than any of their neighbours, the Lucchesi excepted. Their pre-eminence in works of art is well known: and during modern times that intellectual fire, which gave them the dominion of the world in former ages, has been discoverable in their satires, paintings, and sculpture. The Roman Nobles seldom trouble themselves to attain profound erudition; but usually possess accomplishments united with correct taste; and are invariably polite and courteous to Foreigners. Gentlemen who belong to the Church and Law have, generally speaking, a considerable portion of classical knowledge.

(\*) Considerable disgrace has been attached to the Italian character in consequence of the fashion of *Cicisbeism*; supposed, by modern English writers, to have taken place about the commencement of the seventeenth century; but the fact is, that when the first Crusade

was promulgated, toward the close of the eleventh century, husbands of rank and fortune, who resolved to enlist under the standard of the Cross, were compelled, by the turbulence of the times, to choose, during their absence from home, a protector for their wives and

Tradesmen of the first class seldom impose on foreigners: but the populace are frequently prone to exaction, passionate, and sometimes revengeful: they likewise retain much of their former haughty character; and the inhabitants of Trastevere, said to descend from the ancient Romans, are not only brave to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin; as the following anecdote evinces. An English gentleman resided in the house of one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy

and respectable German: but, notwithstanding these advantages, the lover received a rude and positive refusal from the mother of the girl. The English gentleman, surprised at this behaviour, asked the mother why she acted so imprudently?—"Your daughter (continued he) is wholly unprovided for; surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy man." "Rejoice in uniting her to a Foreigner—a Barbarian?" (exclaimed the woman.) "No:—and were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart."

## CHAPTER IX.

## NAPLES.

Country between Rome and Naples—Genzano—Velletri—Pontine Marshes—Terracina—Fondi—Itri—Cenotaph of Cicero—Mola—Gaëta—Minturnæ—Garigliano—S. Agata—Capua—Naples—Situation of that city—Bay—Ancient Light-houses—Size and population of Naples—Villa Reale—Studii Publici—Palazzo Reale—Chiesa di S. Ferdinando—Castel Nuovo—Castello del Uovo—Chiese di S<sup>a</sup>. Maria del Parto—di S<sup>a</sup>. Brigida—di S. Giovanni de' Fiorentini—di l'Incoronata—della Pietà de' Torchini—di S<sup>a</sup>. Maria Nuova—di Monte-Oliveto—di Gesù Nuovo—di S<sup>a</sup>. Chiara—di S. Giovanni Maggiore—del Salvatore—di S. Domenico Maggiore—dello Spirito Santo—di S<sup>a</sup>. Maria della Sanità—di S. Giovanni a Carbonara—di S. S. Apostoli—Arcivescovado—Liquefaction of the blood of S. Genaro—Chiese di S. Filippi Neri—di S. Paolo Maggiore—di S<sup>a</sup>. Maria Maggiore—di S. Pietro à Majella—Cappello di S. Severo—Chiesa di S. M. Annunziata—di S<sup>a</sup>. Maria del Carmine—di S. Martino de' Certosini—Castello di S. Elmo—Albergo de' Poveri—Theatres—Promenades—Market built by the French—Monument to the memory of Eustace—Water—Climate—Society—Hotels and Lodging-houses—Medical Men—Character of the Neapolitans.

THE road to Albano has been already described; it is therefore only needful to observe that Travellers, going to Naples, might easily see every thing worth notice at Albano, by making a stop of three hours and a half at the last-

named town, which they must necessarily pass through on their way.

*Aricia*, one mile distant from Albano, (as has been already mentioned,) is beautifully situated on the *Via-Appia*; and contains a

children; which protector was called a *Cavaliere Servente*, or *Cicisbeo*: and when we reflect upon the numberless wars and revolutions which called Italian husbands from home, during, and long after, the period of the Crusades, we can neither wonder at this institution, nor at its continuance: and though, in

our days, the fashion is needless, and consequently, reprehensible, still, there would be a gross want of candour in supposing it must inevitably be tinged with guilt; moreover, there is reason to believe Cicisbeism, in a great number of instances, perfectly exempt from crime.

handsome Church. Four miles hence is *Genzano*, anciently called *Cynthianum*, and pleasantly placed near the Lake of Nemi, in a country which produces good wine. The margin of the Lake of Nemi, originally denominated *Speculum Dianæ*, was, according to Strabo, adorned with a celebrated Temple, dedicated to Diana; from which circumstance, perhaps, *Genzano* derived its ancient name: and as this Town is close to the Lake, which seems to have been the mouth of a long-extinct volcano, and merits observation, Travellers would do well, in fine weather, to stop at an Avenue of Trees on the left, near the entrance to the Town, walking through the Avenue to a Villa which overlooks the Lake; and thence descending to its margin. This may be done in less than half an hour; and from the Villa to the Post-House at *Genzano* is not a five minutes' walk. The Lake is small, but picturesque; and the Town of Nemi, on the opposite side to *Genzano*, is a great embellishment to the landscape. The Festival of Flora, which takes place during the month of June; at *Genzano*, merits notice; the ground, at this festival, being covered, for a considerable extent, with a beautiful Mosaic-work of Flowers; many of which are gathered several weeks before; and yet so exquisitely preserved as to appear unfaded. In this neighbourhood is *Pratica*, the ancient *Lavinium*; and at a short distance beyond *Genzano*, proudly situated on a commanding eminence, stands *Cività-della-Vigna*, the ancient *Lanuvium*. Six miles beyond *Genzano* is *Velletri*, once a considerable town belonging to the Volsci, and celebrated for being the country of Augustus, whose family resided here; though it is supposed that he was born at Rome.

The *Albergo Nuovo* is the best Inn at *Velletri*: and here Travellers, likely to require good water on the Pontine Marshes, should provide themselves with it.

Nine miles from *Velletri*, though not in the high-road, lies *Cora*, already mentioned. From *Velletri* to *Torre de' tre Ponti*, on the Pontine Marshes, the country is pretty; and on a height, not very distant from the road, stands *Piperno*, anciently *Privernum*, a Volscian City\*.

Between *Tre Ponti* (anciently *Tripontium*) and *Terracina* lie the Pontine Marshes, (*Palus Pomptina*,) computed to be about twenty-four English miles in length, and varying from six to twelve miles in breadth. *Appius Claudius* seems to have been the first person who undertook to drain them: *Cethegus* and *Cæsar* continued the work; which, during the middle ages, was repaired by *Cœcilius Decius*, at the command of *Theodoric*. *Boniface VIII* was the first Pope who began to drain these noxious swamps. *Martin V*, before his accession to the Pontifical Chair, was employed to carry on the business; and succeeded wonderfully, by making a Canal, called *Rio-Martino*. The Princes of the House of Medicis, and, after them, *Sixtus V*, made new Canals: succeeding Popes followed a similar plan; till, at length, *Pius VI* nearly accomplished this benevolent work; forming on the foundations of the *Via-Appia*, which were long hidden under water, a road justly esteemed one of the best in Europe; and draining the swamps so judiciously as to render them capable of being cultivated. French Engineers pursued the same wise measures; and *Pius VII* put nearly the finishing stroke to this Herculean labour; which has so essentially purified a tract

(a) There is a post-road from *Velletri* to *Sermonetta* (the spot, according to some opi-

nions, called by *S. Paul*, *Tres Tabernæ*), *Case-Nuove*, *Piperno*, *Maruti*, and *Terracina*.



of country, whose gales, in former times, were fraught with death, that but little danger (comparatively speaking) is to be apprehended from travelling through it now, except during the months of July and August, and the commencement of September.

It is, nevertheless, advisable for Travellers in general, and particularly Invalids, neither to cross the Pontine Marshes with an empty stomach, nor till full half an hour after the sun has risen. The dew which immediately precedes sunset should likewise be avoided; and the inclination to sleep, which almost every Traveller feels, while breathing this air, should be *strenuously resisted*: and persons compelled to cross, previous to sunrise, or just before sunset, should be provided with a little strong punch, or powerful wine, and drink it on approaching this district.

At one of the western extremities of the Pontine Marshes is the mouth of the river Astura; and, beyond that, Capo d'Anzio, the ancient *Antium*: at the other western extremity rises Monte-Circello, the Headland of Circæum, immortalized by Homer; and beyond the Marshes, in a beautiful situation, stands *Terracina*, the approach to which is particularly fine: it was originally built by the Volsci, and called by them *Anxur*; but the Greeks afterwards called it *Traxina*; whence comes the modern name of *Terracina*. Here are considerable remains of antiquity; and persons who have two leisure hours should inquire for the Cicerone always in attendance at the Inn, and accompanied by him visit *the Cathedral*, supposed to have been built on, or near, the Site of a

Temple dedicated to Apollo. The Portico of this Church contains a Sarcophagus, with an Inscription in honour of Theodoric, first King of Italy; and the Baldacchino is supported by four Corinthian Columns of Parian marble, taken from the Temple of Apollo; considerable remains of which may still be traced, near the Cathedral. On the brow of a lofty Hill above the Cathedral are ruins called by some persons *Theodoric's Palace*, and by others, who judge from Virgil's description, *the Temple of Jupiter Anxur*: but, be this as it may, the only vestiges discernible now, are *the Subterranean Part*, with a *low square building* above it<sup>b</sup>. The Temple of Jupiter Anxur was erected by order of the Consul Posthumius, after the designs of Vitruvius Pollio. On the way to this spot stand *the ancient Walls of Anxur*, *remains of Reservoirs*, *Tombs*, &c.; and here likewise is a magnificent view of Monte-Circello, and the Bay of Naples. The Inn at Terracina<sup>c</sup> stands beyond the Town, and near *the ancient Port*, made by Antoninus Pius; which, though now choked up with mud, is well worth notice. An endless variety of beautiful flowers and shrubs adorn the rocks beyond Terracina; between which Town and a building called Torre de' Confini, the road passes near a pestiferous Lake of salt-water. Torre de' Confini divides the Patrimony of S. Peter from the Kingdom of Naples; and five miles beyond the entrance to the Neapolitan Territories is *Fondi*, a small Town on the Via-Appia, which constitutes its principal street: it once belonged to the Aurunci, a people of Latium; and, in the year 1534, suffered cruelly in consequence of an attempt made, one

(b) Antiquaries assert, that the ruins of Theodoric's palace, and the Temple of Jupiter Anxur, may both be traced on this height above Terracina.

(c) When the Master of this Inn is absent, which frequently occurs during the prevalence of *Malaria*, the waiters are uncivil and imposing.

night, by Hariaden Barbarossa to seize the beautiful Julia Gonzaga, Countess of Fondi, with a view of presenting her to the Grand Signior. Julia, however, being roused from sleep by the clamours of her people at the approach of the Turks, sprang from her bed, leaped out of window, and escaped to the neighbouring mountains: while Barbarossa, being thus disappointed of his prize, revenged himself by pillaging and destroying the Town, and carrying many of its inhabitants into slavery. Considerable remains of Cyclopien Walls may be seen at Fondi. The air here is unwholesome, owing to the above-named Lake.

Eight miles from Fondi stands *Itri*, a large village also built on the Via-Appia, in a country abounding with vines, figs, and lentisks, which last produce gum-mastic. Here are remains of a Cyclopien Tower. On the right, about a quarter of a mile from Mola, is an ancient Edifice, in good preservation, supposed to be the *Cenotaph of Cicero*, placed on the spot where he was murdered, while endeavouring to escape from his enemies. This Cenotaph, a stately memorial of the great and patriotic Orator in commemoration of whom it was raised, consisted of three stories; one of which had windows. The inside is circular; and has in its centre a Column extending from the bottom to the top of the Edifice. *Mola*, the ancient *Formiæ*, eight miles from Itri, is approached by a road commanding beautiful scenery; and contains an Hotel called *La Villa di Cicerone*, which is large, well furnished, charmingly situated, and particularly comfortable; and in its Garden are Ruins of what is denominated *Villa Formianum*;

but probably that *Villa* was more distant from the sea, and near the Cenotaph of Cicero. *Mola* commands a fine view of Gaëta, founded, according to Strabo, by a Colony from Samos, who called it *Caieta*, in consequence of its concave shore: but Virgil says, it was named *Caieta* by Æneas, in honour of his Nurse, who died on this spot, B. C. 1183. Travellers who have leisure would do well to employ a few hours in seeing Gaëta; which contains ten thousand inhabitants, together with some Antiquities; and is only five miles distant from Mola. The Port of Gaëta was either constructed, or repaired, by Antoninus Pius: and on the summit of a Hill, above the Town, is a Building denominated *Torre d'Orlando*; and supposed to be the Mausoleum of Munatius Plancus, the Founder of Lyons. The Castle of Gaëta, which is very strong, was erected about the year 1440, by Alphonso of Arragon; and the Walls of the Town were built by Charles V. The Cappella della Croce, belonging to the Convento della Trinità, in this Town, merits notice, on account of its situation. But to return to the high-road. Six miles from Mola, are considerable remains of an *Aqueduct*, a *Theatre*, &c.<sup>d</sup>; which probably belonged to the ancient Town of *Minturnæ*: and close to these ruins flows the Garigliano, anciently the *Liris*; and, in former times, the boundary of *Latium*; which is now called the Campagna di Roma\*. A marsh in this neighbourhood was the spot to which Marius fled, when he fell into the power of the Magistrates of Minturnæ. Crossing the Garigliano on a bridge of boats, the road proceeds to *S. Agata*, pleasantly situated near

(d) In order to obtain a view of the interior of this Theatre, it is necessary to get out of your carriage, and walk round to the back part of the building.

(e) The whole country between the Liris and the extremity of Calabria, appears to have been, during the reign of Nero, called *Magna Græcia*.

Sessa, a small Town, supposed to be the ancient *Sinuessa*, to which there is a beautiful Walk, over a magnificent Bridge, from the inn at S. Agata. The Via-Appia passed through *Sinuessa*, where there are other antiquities. The road from S. Agata to Capua, sixteen miles distant, traverses rich vineyards and corn-fields. The approach to Capua is handsome; but the modern Town, built on the banks of the Volturno, anciently *Vulturnus*, and near the Ruins called ancient Capua, appears, judging by the report of Strabo and Florus<sup>f</sup>, very unlike the latter: as, instead of being one of the most splendid cities of Europe, it is ill-built, dirty, and devoid of any object particularly worth notice, except a considerable number of fine columns which adorn its Cathedral, and were found among the Ruins called ancient Capua. The direct road from Capua to Naples, a distance of about sixteen miles, is one continued garden, but affords no view of the Bay, and scarce any of the City<sup>g</sup>.

The Via-Appia is usually kept in excellent condition throughout the Ecclesiastical Territories: but, in some places, between Capua and Naples, no care has been lately taken to supply the decayed stones, and fix those which are loosened,

(f) These Authors describe Capua as particularly magnificent. Strabo says, it derived its name from *Caput*, because it was one of the capitals of the world; and Florus ranks it with Rome and Carthage.

(g) Between Capua and Naples, in the town of Aversa, there is an excellent Lunatic Asylum, founded by Murat, and called *The Maddalena*: this Edifice, which is spacious and elegantly clean, has belonging to it a large garden and a handsome church: and that persons who are sent to this Asylum may be pleased with its outward appearance, the grates of every window are shaped and painted to represent flower-pots filled with flowers. The attendance here is particularly good; and the utmost gentleness and indulgence are practised toward the patients; each of whom pays fifteen ducats per month; for which sum they live comfortably. The *Maddalena* accommodates five hundred patients.

(h) From the ruins denominated ancient

in the ancient pavement: and this circumstance, added to the want of cleanliness and comfort at the Post-house at Capua, (the only Inn that Town contains,) tempts many Travellers to take a circuitous route, by going thence, through Caserta to Naples: as the additional distance is less than four miles, the road excellent, and the Post-house at Caserta a very tolerable inn. Besides which, persons who go this way have the advantage of seeing *an ancient Gate, and a small Amphitheatre*, supposed, by antiquaries, to be *remains of ancient Capua*. The Gate is particularly interesting; enough having escaped the ravages of Time to prove it was a Double Entrance, like the Carmental Gate at Rome, (already mentioned,) and ornamented with statues of protecting deities, the Niches for which are still visible. The Amphitheatre is close to the road; and the exterior Wall, the colossal Busts on the key-stones of the arches, the three Corridors, the four principal Entrances, the Declivity for the Seats, the Staircases, and Arena, are all discoverable. Admitting these Ruins to have been part of ancient Capua, that Town was situated at the distance of about one mile and a half from modern Capua, between the rivers *Vulturnus* and *Clanlus*<sup>h</sup>.

Capua, to Caserta, the distance is computed to be about four Neapolitan miles; and from Caserta to Naples the distance is precisely thirteen Neapolitan miles.

The whole road from Rome to Capua is excellent, except between Albano and Genzano, where no care has been lately taken to restore the ancient pavement. The best Inns on this road are—at Albano, *The Europa*, already named, which is very comfortable—at Velletri, *The Albergo nuovo*. Piazza del Duomo, already named, and likewise very comfortable—at Terracina, *The Post-house*, which contains good accommodations, and is improved of late—at Mola, *The Cicerone*, already named—and at S. Agata, *The Post-house*, which is somewhat more comfortable than it used to be. Persons who stop to dine on the Pontine Marshes find cleaner rooms and a better larder at a small Public House nearly opposite to the Braschi-Villa, than at Tre Ponti, or Messa, the ancient

Naples, in Italian Napoli, seems, at first sight, to be universally considered as the most captivating City of Italy; owing to its immense number of inhabitants, magnificent quay, and beautiful situation: this first impression, however, sometimes wears off; insomuch that scientific Travellers frequently prefer the splendid architecture and solemn grandeur of Rome to all the animating gaiety of Naples. This latter City is so ancient that it seems scarce possible to pierce through the clouds of obscurity which envelop its origin: Tradition, however, reports that it was founded by an Argonaut, thirteen hundred years before the Christian era; and afterwards peopled and enriched by Greek colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of *Parthenope*; an appellation bestowed by the Phœnicians, in consequence of its charming situation. Near Parthenope stood another City, called *Paleopolis*, from being so old that its origin was ascribed to Hercules: and when Parthenope was destroyed by her jealous neighbours, the people of Cumæ, and afterwards rebuilt in obedience to an oracle, the new City was called Neapolis, to distinguish it from the old one, called Paleopolis; till, at length, both were joined together by Augustus. Naples, however, still retained her Grecian manners, customs, and language; and even to the present day retains them, in several parts of her territories. This City is built on the acclivity of a tufo mountain, at the brink of a Bay near thirty miles in diameter (called, by the ancients, *Crater Sinus*;) and sheltered on the right by the Promontory of Miseno, and on the left by that of Sorrento: while the lofty Island of Capri, rising in

Station, *Ad Medias*, or Half-way House; and where, on each side of the entrance to the Inn,

its centre, acts like a gigantic Mole to break the force of its waves. Nothing can be more magnificent than the City of Naples when viewed from this Bay, whence all its buildings present themselves to view, rising in the form of an amphitheatre, till crowned by the sombre castle of S. Elmo. Stretching to the Promontory of Sorrento, on one side, lie Portici, Resina, Torre del Greco, Torre del Annunziata, Vesuvius, Pompeii, Castel-a-mare, and Vico; and extending to the Promontory of Miseno, on the other, Pozzuoli, Nisida, and Baia. The Bay of Naples was once much larger than it is at present; as appears from the situation of two ancient Lighthouses; both of which now, are actually in the heart of the City. Ruins of the most ancient may be seen behind the Church of S. Onofrio de' Vecchi; the other stood on the site of Gesù-Nuovo. Naples is nine miles in circumference; and contains about four hundred and fifty thousand inhabitants: but the only parts of this City calculated to arrest the attention of Foreigners are the Strada-Toledo, the Largo del Palazzo, Santa Lucia, the Platamone, commonly called Chiatamone, and the Chiaja, which comprehends a public Garden, called the Villa Reale, and considerably more than half a mile in length; extending, on the margin of the Bay, from the Chiatamone toward the Grotto of Posilipo. This Garden is ornamented with luxuriant trees, shrubs, flowers, and modern statues; and here once stood the celebrated antique Group, called *Il Toro Farnese*, now removed to the Studii: a change equally disadvantageous to the Garden and the Group; which last, being evidently calculated to adorn the centre of a spacious open court,

if such it may be called, is an ancient Mil-  
liary, bearing an Inscription.

loses half its effect in an inclosed gallery. The Basin of a Fountain (found at Pæstum, and thence transported to Salerno) has been recently conveyed to the Villa Reale, and placed there, on the backs of four modern statues of Lions, as a substitute for the Toro Farnese.

Among other objects of interest at Naples are the following:—

*Studii Publici.* This University was erected by the Viceroy Ferdinando Ruiz de Castro, Count de Lemos, according to the designs of M. G. Fontana; and opened in 1616, by Don Pedro de Castro, son and successor to the Count. During 1790, Ferdinando I removed the University to the Convent of Gesù-Vecchio; and converted the Edifice built by the Count de Lemos into a Royal Museum; which is now enriched with the antiquities found at Minturnæ, ancient Capua, Herculaneum, Pompeii, Stabiae, Nuceria, and Pæstum; together with the collection of Paintings once placed in the Palace of Capo di Monte: and this Museum, to which his late Neapolitan Majesty gave the name of *Borbonico*, may now be considered as the finest in Europe, with respect to Grecian antiquities.

The *Quadrangle* contains a Colossal Statue of Alexander Severus—ditto, of Flora—ditto, of the Genius of Rome—and ditto, of Urania, reported to have been found in Pompey's Theatre at Rome: and the *Staircase* is ornamented with a Lion in Carrara marble, and two Statues in Greek marble, taken from Herculaneum. Surrounding the Quadrangle are the Drawing Schools, and the Apartments appropriated to antique Statues, &c.

(i) This Statue was found in the Theatre at Herculaneum; and the hair seems to have been originally gilt.

(k) Likewise found in the Theatre at Herculaneum.

(l) Probably a duplicate of the Statue numbered 47.

*First Division of the Gallery of ancient Sculpture.* No. 14, a Lustral Basin from Pompeii—15, Bust of Ptolemy-Soter—16, a Warrior seated—18, a Gladiator!—20, an Equestrian Statue of a Roman Warrior—22, a Sportsman—24, Pyrrhus, from Herculaneum—25, Bust of Marcus Aurelius when young—26, Group of two Men cutting up a Wild-boar—27, Bust of a Female—28, an Amazon on Horseback—30, a wounded Gladiator!—32, a Wrestler, from Herculaneum—35, a Wrestler, restored as a Gladiator!!—36, another Wrestler, restored as a Gladiator!—37, a Statue of Tiberius—38, Bust of Gallienus!—39, Jove, in *terra-cotta*, from Pompeii!—42, a young Roman Lady, from Herculaneum—44, Marcus Nonius Balbus, Proconsul and Patron of Herculaneum—45, a dead Amazon—47, a Daughter of M. N. Balbus, from Herculaneum!<sup>1</sup>—49, the Mother of Balbus, from Herculaneum<sup>2</sup>—52, another of the Balbi-family!<sup>1</sup>—and 54, M. N. Balbus, both from Herculaneum—56, a Bust<sup>m</sup>—57, a young Lady, probably one of the Balbi-family, from Herculaneum—58, Bust of a Philosopher—59, Juno, in *terra-cotta*, from Pompeii!

*Second division of the Gallery.* 62, an Equestrian Statue of Marcus Nonius Balbus, jun., in Greek marble from Herculaneum<sup>n</sup>!!!!—63, ditto, of Marcus Nonius Balbus, sen., likewise taken from Herculaneum; but, being found in a mutilated state, it has been restored!!!—67, Group of Apollo with a Swan!!—68, Small Statue of Jupiter-Serapis, found in his Temple at Pozzuoli!—70, Group of Ganymede and the Eagle!—

(m) This Bust is supposed to represent Sylla; it resembles the Emperor Napoleon.

(n) Resting against the Wall, in this part of the Gallery, are beautiful Mosaic Pictures; one of which, representing Festoons of riband, is similar to some of Raphael's Arabesques.



77, Bust of the Indian Bacchus—  
 79, ditto, from Herculaneum—81,  
 Small Statue of a Priestess, from  
 Herculaneum—82, Minerva—83,  
 Small Statue of a Priestess of  
 Diana, from Herculaneum—84,  
 Bust of Minerva!—86, Ceres—  
 87, Bust of Minerva, from Herculaneum—92, Apollino, from ditto—95, Statue of Æsculapius!—97, Group of Bacchus and Cupid!!—98, Group of Venus victorious, and Cupid, from ancient Capua!—99, Bust of Cybele, from Herculaneum—100, Juno!—101, Bust of Minerva, from Herculaneum—103, Group of Faunus and the Infant Bacchus!!—107, Bust of the Indian Bacchus—109, Bust of Jove—110, Diana-Lucifera—118, Minerva!!—120, Bacchus—122, Euterpe.

*Third division of the Gallery.*  
 123, a Lustral Basin, found in the Temple of Isis, at Pompeii!—124, Agrippina, the mother of Nero, seated\*!!!—125, another Lustral Basin, found in the Temple of Isis, at Pompeii!—127, Bust of Nerva—128, Drusus, from Pompeii—130, the Father of Trajan—131, Bust of Septimius Severus—132, Antonia the younger—133, Bust of Galba—134, Colossal Bust of Titus!—138, Trajan's Sister—139, Bust of Adrian—142, Colossal Bust of Antoninus Pius!—148, Tiberius—149, Bust of Pupienus!—150, Bust of Caracalla—151, Tiberius—153, Colossal Statue of Claudius seated, from Herculaneum!—156, Trajan, from Minturnæ!!—158, Bust of Lucius Verus—159, Statue of ditto!—160, Bust of Probus!—162, Caligula, from Minturnæ!—165, a magnificent porphyry Basin, supposed to have been used as the

Lustral Vase in a Temple, dedicated to Æsculapius!—166, Colossal Bust of Cæsar!—168, Statue of ditto—170, Bust of Marcus Aurelius—171, Statue of ditto!—172, Bust of Adrian—174, Lucius Verus!—177, Colossal Statue of Augustus, seated, from Herculaneum!—178, Bust of Caracalla!—180, Livia, from Pompeii!

*The open Court*, adjoining to the Gallery of ancient Sculpture, contains various Antiquities; among which are several Statues, found in Herculaneum; Corn-mills of lava, which were brought from Pompeii; a Machine for bruising olives, in order to make oil, (also of lava, and brought from Pompeii,) together with Diotæ of *creta-cotta* and *terra-cotta*.

*Hall of Flora.* 208, Colossal Statue of Flora, found in Caracalla's Baths at Rome!!!! (According to some opinions this *chef-d'œuvre* of the Grecian chisel does not represent Flora, but Hope, or one of the Muses.)—209, the *Torso Farnese*, attributed to Phidias, and supposed to have represented Bacchus!!!—210, a *Basso-relievo* representing Bacchus intoxicated!—211, Fragment, from ancient Capua, supposed to have been a Psyche; and attributed to Praxiteles!!!—214, a *Basso-relievo* representing Orpheus, Eurydice, and Mercury; and supposed to be very ancient Grecian sculpture—215, a *Basso-relievo* from Herculaneum!—216, *Bassi-relievi*, one of which represents Scylla, the famous Promontory of Calabria—217, *Torso* of a Boy!—218, a *Basso-relievo* representing Helen, Venus, Cupid, Paris, and Suada!

(a) Agrippina seems to be represented at the moment when told, that her unnatural son dooms her to death. The mild, pathetic, deep despair, expressed throughout the whole of this charming Statue, proves that Sculpture, when carried to its utmost height of excellence, can move the passions even more

than the finest poetry.

(p) It resembles, in shape, the Basin of the Fountain recently discovered in the Public Baths at Pompeii: and its size so much surpasses the usual dimensions of Lustral Basins, that it more probably belonged to one of the ancient public Baths at Rome.



*Hall of Apollo.* 220, a Colossal porphyry Statue of Apollo in his theatrical dress!—221, a Lustral Vase of rosso antico, from Pompeii—222, ditto—224, Isis—228 and 229, a Group representing a Phrygian Slave and a Tiger—232, Apollo!—235 and 236, a Group representing a Phrygian Slave and a Tiger—238, a Goat, in rosso antico, from Pompeii—239, Bust of Marcus Aurelius!—241, Bust of Annius Verus—245, Diana of Ephesus, in oriental alabaster and bronze!—249, a Lustral Basin, from Pompeii—252, Small Statue of Meleager, in rosso antico—255 and 256, a Lustral Basin, from Pompeii—259, Bust of L. Junius Brutus, from Herculaneum!

*Hall of the Muses.* 264, a large and beautiful Vase of Greek marble, adorned with *Bassi-rilievi*, relative to the Education of Bacchus, and according to the Inscription it bears, executed by Salpion, an Athenian sculptor!—268, Clio, from Herculaneum—269, Small Statue in *terra-cotta*, representing an Actor masked, and dressed for the stage, from Pompeii!—270, Terpsichore, from Herculaneum!—271, Mnemosyne, from ditto!—272, Apollo seated—273, Minerva!—274, Melpomene, from Herculaneum!—275, Small Statue in *terra-cotta* of an Actress, masked and dressed for the stage, from Pompeii!—276, Erato, from Herculaneum—281, Urania, from ditto!—283, *Basso-rilievo*, with Seven Female Figures, from Herculaneum—284, Calliope!—285, Euterpe!—and 289, Thalia; all three from Herculaneum—290, a Small Statue of Apollo, from Pompeii!—291, *Basso-rilievo*, representing Four Figures!!—292, Polyhymnia!

*Hall of the Venuses.* 295, Adonis, from ancient Capua!—297, Statue

of *Venus Genitrix*!!—303, Cupid, supposed to be an ancient Copy of the celebrated Cupid of Praxiteles—304, Group of Venus and Cupid—306, Group of a Child and a Goose, from Pompeii; supposed to be the Copy of a celebrated Group, in bronze, by a Carthaginian sculptor—307, the Marine Venus!—314, a Small Statue of Venus seated, from Pompeii!—317, Bacchus, in the character of an Hermaphrodite!

*Hall of Jupiter.* 321, a Lustral Basin, from Herculaneum—322, a Herma, from Herculaneum—323, Herma of Euripides, from ditto—325, Bust of Marius—329, Jupiter-Stator seated, from Cuma!—334, Bust of Marcus Brutus—335, Herma of Homer!—336, Herma of Socrates.

*Hall of Atlas.* 337, Atlas supporting the Celestial Globe—338, and 339, two Lustral Basins, from Pompeii!—342, Bust of Antisthenes!—343, Homer, from Herculaneum!—344, Bust of Æschines, from ditto!—345, Bust of Periander, from ditto!—346, Bust of Socrates—347, Bust of Euripides—348, Bust of Lycurgus—349, Sylla, from Herculaneum—351, Bust of Solon—353, Bust of Zeno, from Herculaneum—354, Bust of Anacreon—355, a Philosopher, from Herculaneum!!—356, Bust of Demosthenes, from ditto—361, Bust of Zeno—362, Statue supposed to represent Niobe—363, Bust of Herodotus—364, Bust of Lysias—365, same subject!—366, Bust of Euripides—367, Bust of Sophocles—368, Small Statue of Cicero, from Herculaneum—369, Bust of Carneades!—370, Bust of Plato, from Herculaneum—371, Bust of Posidonius!!—374, Aristides, found in Herculaneum, and one of the very finest masterpieces of the Grecian chisel!!!!

(g) This Vase (which was found at Gaëta, where it served as the Baptismal Font of the Cathedral, till removed thence, to enrich the

Museo-Borbonico) is supposed to have been originally the Lustral Vase in the Temple of Bacchus at Formiæ.

—375, Bust of Socrates, from Herculaneum.

*Hall of Antinous.* 378, Antinous!!—379, Vase ornamented with *Bassi-rilievi* in the Etruscan style, from Herculaneum!—381, and 382, Candelabra—383, Herma of Herodotus and Thucydides—384, a large and splendid Vase—388, a Consul, from Pompeii—389, Bust of a Vestal!—390, Bust supposed to represent Aratus!—393, Bust supposed to represent the Indian Bacchus!—394, Bust of Seneca—396, Bust of Cicero, from Herculaneum—397, Statue of Abundance, from Pompeii—398, Bust of Claudius Marcellus—399, Bust of Juba the younger—400, Bust of a laughing Faun—402, ditto!—403, Bust of a Philosopher!—404, Bust of Vespasian—405, Colossal Bust of a young Hercules—410, ditto, of Alexander!—412, Bust of Jupiter, from Pompeii—414, Colossal Bust of Juno!—419, ditto!—425, Bust of L. C. Lentulus—426, Bust of Agrippina the elder—430, Bust supposed to be the portrait of Terence, from Herculaneum—431, Bust of Plato, from Herculaneum; unfinished—435, Bust of Varro—436, a Sibyl!—437, Bust of Homer!!

*Cabinet.* 440, Hermaphrodite-Faun!!—441, Group of a Love and a Dolphin—442, a Statue attributed to Praxiteles, and called "*Venus Callipige*, the Rival of the Venus de' Medici:" there is, however, an unpleasant expression in the countenance of the Venus Callipige, from which the Venus de' Medici is exempt!!!—445, Small Statue of Bacchus, found in the Temple of Isis at Pompeii—446, Venus, from Pompeii—447, Small Statue of Ceres, from ditto—455, Small Statue of a Faun, from Herculaneum—457, Small Statue of Silenus seated, from Herculaneum!—461, Small Statue of Moschus seated—473, Bust of a Lady, from Herculaneum—479,

Small Statue of a Faun, from ditto—481, Small Statue of a Philosopher seated—487, Small Statue of Venus, found at Pompeii in two pieces, with gilding on the hair, and the drapery coloured!—491, Small Statue of a Female, elegantly draped.

This Gallery of ancient Sculpture likewise contains Columns of precious marbles, found in Herculaneum, Pompeii, and other parts of Magna Græcia; and near the open Court adjoining the second division of the Gallery, the Statue of the Priestess Eumachia, from Pompeii, has been recently placed. In the open Court are the Measures of Capacity, found at Pompeii; and a small perpetual Almanach of marble; Corn-mills of lava; a Machine of lava for bruising olives, in order to extract oil; together with Diotæ, &c., all brought from Pompeii.

*Gallery of the Toro Farnese.* 497, the Toro Farnese. This celebrated Group has been already mentioned. It was originally brought from Rhodes to Rome; but removed thence to Naples, about the close of the seventeenth century. It is supposed to represent Dirce bound, with the hair of her head, to the horns of a Bull, by Amphion and Zethus, the Sons of Lycus, King of Thebes; and their Mother, Antiope, commanding them to detain the Bull, and set Dirce free. Antiquaries are of opinion that this Group was formed from one solid block of marble, by two Rhodian artists, Apollonius and Tauriscus, about two hundred years before the Christian era. It was found, cruelly mutilated, in the Baths of Caracalla, and restored by Battista Bianchi, of Milan. The head of the Bull, and the upper part of the figure of Dirce, are modern: the trunks alone of the figures of Amphion and Zethus (one leg excepted) are antique; but the Statues of Antiope,

and the Youth seated, are nearly in their original state!!!—498, the colossal Hercules of Glycon, found at Rome, in the Baths of Caracalla, and one of the finest Statues extant: it represents Hercules previous to his deification!!!!—499, demi-colossal Statue of Tiberius—500, Statue of Commodus.

Ancient Inscriptions are to be placed round the walls of this newly-opened Gallery.

*Apartment on the ground-floor, containing Egyptian, Etruscan, and Oscian Antiquities.* Among the most interesting of the *Egyptian Antiquities* are—3, a Sepulchral Monument of blue granite, ornamented with twenty-two Figures, and charged with Hieroglyphics!—4, a Fragment of a Sarcophagus of black granite—7, a Column of Egyptian marble, surmounted by an Ibis, with the head and feet of bronze, found in Pompeii—11, a small Statue of Isis with gilt drape; found in her Temple at Pompeii, and mentioned by Winckelmann!—16, an Isiaic Table, also found in the Temple of Isis at Pompeii—17, an Harpocratic Table!—20, Bust of an Egyptian Priest, in basalt.—*First Armoire.* 35, Fragment of an alabaster Vase for preserving odoriferous gum—38, Fragment of an Harpocratic Table—41, Vase of *terra-cotta*, containing the Mummy of a Bird, and found near Memphis.—*Second Armoire. Bronzes.* 239, Isis and Orus—240, a Sistrum, from Pompeii—246, Idem—247, Fragment of the Figure of Harpocrates—252, Harpocrates seated on a throne—254, a square Throne, for an Idol—259, Statue of Serapis seated—261, a Group of Egyptian Idols—267, Fragment of a Statue of Osiris—269, Statue of Isis—52, an alabaster Vase containing odoriferous gum, supposed to be that for which Egypt was particu-

larly famous—57, and 58, two alabaster Vases, very valuable on account of the Hieroglyphics they exhibit.—*Third Armoire.* 298, a Vase found at Pæstum—307, a Vase found at Pæstum—72, Torso of an Egyptian Statue charged with Hieroglyphics!—*Fourth Armoire.* From 315, to 420, Amulets in porcelain of various colours, with Hieroglyphics—88, a rare and valuable Fragment of Papyrus—91, a small Egyptian Figure of porcelain, found at Pompeii in the Temple of Isis—95, and 99, small Egyptian Idols, found at Pompeii.—*Fifth Armoire.* 120, a Pastophorus, or Egyptian Priest, kneeling!—*Sixth Armoire.* 508, a well-preserved Vase for perfumes—513, an ivory *Basso-relievo*, found in Egypt—141, and 142, alabaster Vases, containing odoriferous gum.—*Seventh Armoire. Bronzes.* 551, a Sistrum ornamented with the figure of a Cat, from Pompeii—554, small Statue of Harpocrates—555, a Sistrum, from Pompeii—557, Statue of Osiris—559, Group of Isis and Orus—565, Statue of Apis—572, small Figure of an Egyptian Priest—583, Statue of Apis, charged with Hieroglyphics—605, a Cat—615, Isis enthroned with Orus—617, a Cat and Kittens.—*Eighth Armoire. Bronzes.* 624, an Egyptian Priest kneeling—634, an Egyptian Idol, probably Anubis—188, a Column, surmounted by an Ibis, with the head and feet of bronze, found in Pompeii.

This Collection contains well-preserved Mummies of the human species, in painted cases of sycamore wood.

Among the most interesting of the *Etruscan Antiquities* are—1, a Sacrificial Table, exhibiting Oscian Characters, from Herculaneum—4, a bronze Patera, for libations—5, a portable bronze

(r) The Osci, a people supposed to have assisted Turnus against Æneas, once inhabited Herculaneum and Pompeii.

Altar—6, a concave Patera in bronze—12, a Statue of Minerva, represented as combating against the Giants of Phlegra: it was found in Herculaneum, with the hair gilt—21, a Small Statue of Diana, likewise found in Herculaneum: it was almost entirely gilt; and the drapery is much admired!—23, Statue of a Wrestler restored as a Gladiator!—25, Statue of a Gladiator! it has been restored; and the countenance resembles that of Meleager—The three last-named Statues are noticed by Winckelmann—29, a *Basso-relievo* found at Nola, and representing Ulysses in repose—38, Group of Electra and Orestes, from Herculaneum!—56, Bust of a Youth, in bronze, from Herculaneum. This apartment likewise contains Etruscan and Oscian Inscriptions, found in Herculaneum and Pompeii—beautiful Small Vases, Lachrymatories, and Incense Bottles—a Wine-Cup—a Vase painted in the Etruscan style, and supposed to represent, on one side, Hylonome, the Favourite of the Centaur Cyllarus; and, on the other, Theseus combating with a Centaur—a very large Vase with black figures on a yellow ground; they represent, on one side, Æneas carrying Anchises on his shoulders, Cræusa, Achates, &c. and, on the other side, one of the Festivals which were called Nyctelia, and celebrated on Mount Cithæron, in honour of Bacchus. This Vase was found at Nola—another Vase, supposed to be Etruscan, with paintings which represent the Story of Achilles disguised in female attire at the Court of Licomedes.

*Apartment, on the ground-floor, containing Bronze Sculpture.* Numbers 3, and 4, Statues of Deer—5, (from Herculaneum) a drunken Faun, reposing on a skin of wine!—6, a Horse, being one of the four which ornamented the Theatre in Herculaneum!!—7, (from Herculaneum) Mercury seated!!—8, (from

Pompeii) a large Caldron, used by the Ancients in dyeing cloth—9, (from Pompeii) Apollo-Pythius!—10, (from Pompeii) another Caldron, used by dyers—12, (found near the Theatre in Herculaneum) an Actress, probably a portrait: it has glass eyes—14, (from Herculaneum) Bust of a Warrior—15, (from Herculaneum) a Dancer, with glass eyes—16, (from Herculaneum) Bust of Ptolemy-Philometor, with glass eyes—17, (from Herculaneum) Bust of Caius Cæsar, ill restored—18, (from Herculaneum) an Actress, with glass eyes—19, (from Herculaneum) Bust of Lepidus!—20, (from Herculaneum) Bust of Livia—21, (from Pompeii) Bust of Tiberius—22, (from Herculaneum) Statue, somewhat larger than life, of a Roman Matron veiled; supposed to have been one of the ornaments of the Theatre at Herculaneum—24, (from Herculaneum) Bust of Heraclitus—26, (from Herculaneum) a Dancer, with glass eyes—27, (from Herculaneum) Bust of Berenice! The lips and eyes of this beautiful Bust appear to have been incrustated with silver—28, (from Herculaneum) a Discobulus, with glass eyes!—29, (from Herculaneum) Statue of Piety, somewhat larger than life—30, (from Herculaneum) a Discobulus, with glass eyes!—31, (from Herculaneum) Bust of Ptolemy-Soter—32, (from Herculaneum) an Actress—33, (from Herculaneum) Bust of Ptolemy-Philadelphus, with glass eyes—34, (from Herculaneum) Herma of Sappho, with glass eyes—35, (from Pompeii) Bust of Tiberius—36, (from Herculaneum) Statue, somewhat larger than life, of a Roman Matron veiled; supposed to have been an architectural ornament in the Theatre—38, (from Herculaneum) Herma of Augustus, with the name of the artist, Apollonius of Athens, by whom it was executed!—40, (from

Naples) one of the *Camillæ*, instituted by Romulus—41, (from Herculaneum) Bust of Ptolemy-Alexander—43, (from Herculaneum) an Actress, with glass eyes—44, (from Herculaneum) Bust of Sylla!—45, (from Rome) Bust of Commodus!—46, (from Rome) Bust of Antinous—47, (from Herculaneum) a Statue larger than life, and of that description with which ancient theatres were ornamented: it is called *Antonia*, the Wife of Nero Drusus—48, (from Herculaneum) Bust of Scipio-Africanus, with Scars of two wounds on the left side of the head!—49, (from Pompeii) Fragment of an Equestrian Statue, which, judging from the Ring, with the Letter S, on one of the fingers, is supposed to have represented a Roman Senator—50, (from Herculaneum) Bust of Lucius Cæsar—51, (from Herculaneum) a colossal Statue of Nero Drusus, in the costume of a Sacrificator!!—52, (from Herculaneum) Bust, supposed to represent Plato\*!—53, (from Herculaneum) a sleeping Faun!!—54, (from Herculaneum) Bust of Archytas!—55, (from Herculaneum) Bust of Democritus—56, (from Herculaneum) a colossal Statue of T. Claudius Drusus. On the fourth finger of the left hand of this Statue is a Ring, displaying the *Lituus*, or Augur's Staff; a stick without knots, and crooked at the end†.—57, (from Pompeii) a small Statue of Fortune, with Wings, and an Annulet of gold on the left arm!—58, (from Pompeii) Apollino, holding a Lyre with silver strings in one hand, and the *Plectrum* in the other!! This exquisite little Statue, the eyes of which are silver, was found in a private dwelling—59, (from Pompeii) a small Group, supposed to represent Bacchus and a Faun! These figures have silver eyes, and rest upon a semi-circular

Base, ornamented with olive-leaves of silver: the whole was found wrapped up in linen; and marks of the thread, with which the linen was composed, may still be traced on parts of this beautiful and excellently preserved work—60, (from Pompeii) a small Statue of Nero: the Cuirass, the Car with four horses, the eyes, and the lips of the Statue, are incrustated with silver—61, (from Herculaneum) a colossal Statue of Augustus deified! the costume resembles that of Jupiter; the left hand is armed with lightning, and the right grasps a sceptre—62, (from Herculaneum) Bust, supposed to represent Marcellus—63, (from Pompeii) a half-length figure of Diana, in the act of destroying the Children of Niobe! The eyes are of glass; the left hand which held the bow, and the quiver which was slung at the back of the figure, are destroyed by time—64, (from Herculaneum) Bust of Seneca, peculiarly well preserved, and finely executed!!—65, (from Herculaneum) a colossal Statue of Marcus Calpurnius, enveloped in the Toga. On one of the fingers of this Statue is a Ring with the *Lituus*—66, (from Herculaneum) Bust of Ptolemy-Apion!—67, (from Rome) the Infant Hercules strangling the Serpents sent by Juno to devour him!!—This seems to be the famous Work, mentioned by Pliny as the production of an eminent Carthaginian Sculptor, or a beautiful imitation of that work. It stands upon a Pedestal supposed to have been executed in the sixteenth century, and representing in *Basso-relievo* the Labours of Hercules—68, (from Herculaneum) an incognito Bust, well preserved—69, (from Herculaneum) a colossal Statue of Lucius Mammius Maximus, in the costume of a Consul—70, (from the Island of Ponza) the Mouth of an Impluvium, which

(s) According to some opinions this Bust represents Speusippus, the nephew of Plato.

(t) See T. LIV. Liber I.



supplied the Baths of Tiberius : it still contains water—71, (from Naples) colossal Head of a Horse<sup>u</sup>!! 72, (from Herculaneum) a Raven of the natural size ; which, judging from the hole in its beak, was probably the spout of a fountain—73, (from Herculaneum) a Small Statue of Diana in the costume of a Huntress—74, (from Herculaneum) a Small Statue representing one of the Cabiri<sup>v</sup>—75, (from Herculaneum) a Small Statue of Bacchus!—77, (from Herculaneum) a beautiful little Horse of the Greek form, with a silver Head-stall and Bridle—79, (from Herculaneum) a small Statue of Silenus, crowned with ivy, and caressing a young Panther—80, (from Herculaneum) a small Statue of Alexander the Great, mounted on Bucephalus, whose Trappings are silver!—81, (from Herculaneum) Silenus, similar to the little Statue numbered “ 79,” except that an Otter is substituted for the Panther—85, (from Herculaneum) Fortune, in the costume of Isis ; an interesting little Statue, as it displays the attributes of Fortune, united with those of the great Goddess of the Egyptians—87, (from Herculaneum) another Small Statue of Fortune resting on a Globe ; a position in which she is rarely placed by the ancients. Her necklace, and the border of her Peplum are incrustated with silver ; and the Globe is ornamented with the same metal!—92, (from Herculaneum) a Small Equestrian Statue of an Amazon—98, (from Herculaneum) a Small Group of Silenus mounted on an

Otter—100, (from Herculaneum) a Little Pig.

*Apartments up stairs.* On the Landing-place are Doors leading to various Branches of the Museum ; one of which, on the left, contains rooms where the Papyri, discovered in a Herculaneum Villa, are unrolled. About the year 1753, this library of Papyri was discovered, immediately under what is now the Garden of the Augustine Monks at Portici : but as the Scrolls of Papyri, found in Herculaneum, were so precisely like charcoal, that they had been constantly mistaken for it, the scrolls in question might have shared the same fate, if the order in which they were placed, one above another, had not excited curiosity, and produced an examination, which led to the discovery of Greek and Latin words, written on these supposed pieces of charcoal. The diligence of the excavators was in consequence redoubled ; and seven Ink-stands, with a Style-case, all of ancient pottery, together with three small Busts, in bronze, one representing Epicurus, were found in the room with the Papyri ; which, amounting to one thousand seven hundred and thirty Scrolls, were deposited, by order of Charles III, (then King of Naples,) in the Royal Museum at Portici ; whence they were removed to the Museo Borbonico ; and notwithstanding they are so much scorched as to resemble tinder, the Padre Antonio Piaggio invented a machine capable of separating and unrolling them. Those hitherto un-

(u) This exquisite Work, according to tradition, made part of the colossal Statue of a Horse, anciently placed before a Temple of the Sun, now the Archiepiscopal Palace at Naples. The Populace, believing the Statue to have been cast by Virgil, and considering him as a Magician, entertained such superstitious notions of its great efficacy in all distempers of horses, that, when any of these animals were ill, they were brought from every part of the kingdom, however distant, to be led round the Statue : therefore, in order to abolish so silly and inconvenient a custom, Cardinal Caraffa, Archbishop of Naples, is

said to have smelted the whole of Virgil's Horse, except the Head in question. It has, nevertheless, been asserted, that this celebrated Head of a Horse was not a component part of a Statue, because it appears to have been cast in a mould by itself : but this proves nothing ; for Winckelmann mentions, what late excavations at Pompeii have repeatedly proved, that the component parts of ancient bronze statues were cast in separate pieces, and afterwards fastened together with nails.

(v) Deities supposed to have been worshipped first in Phœnicia, and subsequently in Greece.



rolled are four hundred and eight in number; of which eighty-eight only are legible; the others being Fragments very difficult to decypher. Two volumes of these Papyri have been published; one in the year 1793, and the other in 1809; a third is now in preparation for the press. The first volume contains a work, by Philodemus, upon Music; the second contains a Fragment of a Latin Poem, supposed to have been written by Rabirius; and two Books (the second, and the eleventh) of Epicurus upon Nature. The third volume will contain (among other matter) the tenth and eleventh Books of Philodemus; the former upon Economy; the latter upon Pride\*. It is conjectured that, of the Manuscripts still remaining to be unrolled, twenty-four are Latin, and the rest Greek.

*The middle door, on the Landing-place, leads to the Library;* a magnificent Apartment, the great Hall being two hundred and twelve English feet in length, eighty in width, and eighty-one in height. This Library is reputed to contain near an hundred and fifty thousand printed Volumes, and above three thousand Manuscripts. The collection of Books printed in the fifteenth century is particularly valuable; because it comprises those published, during that period, at Naples, many of which are unknown to librarians in general. Here likewise is a superb collection of Books printed by Bodoni; and among the Manuscripts are the Works of S. Thomas Aquinas; the Aminta of Tasso; the Acts of the Apostles, written in the tenth century; two Missals,

and a Breviary, which belonged to the Farnese Family; the *Uffizio* of the Madonna, illuminated by Giulio Clovio, bound in gold, and decorated with *Bassi-rilievi*! and another Prayer-book, called *La Flora*! both of which contain *chefs-d'œuvres* in Miniature Painting, and were executed for the Farnese Family.

*On the right of the Landing-place are Antiquities found in Herculaneum, Pompeii, Stabiae, Capri, &c.*

*First Room, called the Repository for ancient Glass.* The Floor is composed of Ancient Mosaics; and round the room are shelves, exhibiting Glass, white and coloured, of almost every shape, and for almost every purpose, known to the ancient and the modern world. Here are Bottles for wine—Water-jugs—Rummers, not unlike those in present use—Cups<sup>†</sup>—Fruit-plates, several of which are painted<sup>‡</sup>—Funnels—Incense-bottles, supposed to have been Lachrymatories, till lately found with odoriferous gums remaining in them—large Bottles of Medicines, found in an Apothecary's Shop at Pompeii—Necklaces—Cinerary Urns, in two of which remains of human bones are visible—and several pieces of Plate-glass, found in Pompeii<sup>§</sup>.

*Second room, called the Cabinet of Gems.* The Floor is composed of Ancient Mosaics: and here are, Rings—Necklaces—Ear-rings—Brooches—Chains—and Nets of gold—Leaf-gold, for gilding, found in Pompeii—Gold Lace without any mixture of silk, found in Herculaneum<sup>||</sup>—a small Deer, made of gold, and other gold ornaments of every description—a Purse,

(\*) According to these Papyri, the Work called "The Economy of Aristotle" was written by Theophrastus.

See *Officina de' Papiri, descritta dal CANONICO ANDREA DE Jorio*.

(†) Pliny mentions that, in Nero's time, Vases and Cups were made at Alexandria, of white transparent glass, resembling rock crystal; and several pieces of glass in this collection may be so described.

(‡) Some of the fruit-plates in this Museum are of a concave form, with a well in the middle, probably meant to drain the dissolved snow from iced fruits, which were much esteemed by the Ancients.

(§) Among the glass vessels one was found containing Rouge, similar to that worn at present.

(||) Indian Cloth of Gold is now made without any mixture of silk.

found in the hand of the Wife of Marcus Arrius Diomedes, at Pompeii—a Sun-dial of bronze incrust-ed with silver—silver Bracelets—Rings—Girdle-buckles—Pins, for fastening the hair—and others, used probably as laces for bodices and buskins<sup>b</sup>—a Mirror of metal, enamelled, and set in silver<sup>c</sup>—Silver Cups—Plates—Dishes—Salvers—Vases—a Patera—Spoons, the bowls of which are invariably round and deep—*Bassi-rilievi*—small Figures representing a winged Genius, a Love, &c.—a Serpent—a Stag—a large quantity of Colours used in fresco painting, with a Muller of verde antique; all found in a Painter's Shop at Pompeii—(some of the Colours are in a crude state, others appear to have been properly prepared for use<sup>d</sup>)—two Loaves of Bread; stamped upon one of which are the following letters,—ERISQCRANI... RISR...—a Honeycomb—Grain of various sorts—Fruit—Eggs, and other Eatables—Pitch—Soap—Spunges—a Bottle containing remains of oil—another containing dregs of Wine—Flasks for wine, which seem to have been cased with reeds, according to the present practice—Corks—a Cheese vat—Nets for catching Birds and Fishes—Wearing Apparel of linen and silk—(some of the former was found in the washing vessel)—Mosaic Pictures; one of which exhibits a Tympanum, or Tambourine, like those now used in Magna Græcia—four Monochromatic Paintings on marble—a Fresco, from Herculaneum, supposed to represent Æschylus dictating a

Dramma to Melpomene—a Fresco from Stabiae, supposed to represent a Dealer in Loves, with a Lady buying one of them—a Fresco from Pompeii, representing Dancatrici—another, the subject of which is a Lady at her Toilet—another, representing Centaurs—two Pictures of Rope-dancers—a beautiful figure of Peace—Ariadne abandoned in the Island of Naxos—an Actor—and Dædalus and Icarus, at Cuma—the celebrated Cameo, said to be the most precious work of its kind in existence; and representing the Apotheosis of the first Ptolemy on one side, and the Head of Medusa on the other. It was found at Rome, in Adrian's Mausoleum<sup>e</sup>.

*Third room, called the Repository for Kitchen Furniture of Bronze.* The Floor is composed of Mosaics found in the ruins of Stabiae; and in the centre of the room, placed on an ancient Mosaic Table, is a Portable Stove, for heating water. This elegant and useful machine was found in Herculaneum. Among the collection are a considerable number of Candelabra—Kettles—Sauce-pans—Stew-pans—Baking-pans—a Gridiron—Frying-pans; (those of a small size, for frying eggs, being particularly well adapted to their purpose, and similar in shape to the egg-pans now made of earthen-ware at Naples)—a great variety of elegantly shaped Moulds for pastry—Skimmers—Ladles, &c., together with a Kitchen-grate of iron, found in Pompeii. Several of the bronze utensils are lined and inlaid with silver.

(b) These Pins, which resemble bodkins, are still used by the peasantry in Magna Græcia, for the purpose of lacing Bodices, &c.

(c) The Ancients seem to have been unacquainted with the art of making glass Mirrors like those in present use: Pliny, however, mentions Mirrors of Green Glass; the first of which was made at Sidon. Nero had an Emerald Mirror. The Roman ladies are said to have carried their mirrors always about them: it likewise appears that they wore false

hair, false teeth, false eye-brows, and eye-lashes, pomatum, rouge, and white paint; and they frequently stained their hair.

(d) They seem to consist of various earths and minerals; and one of the latter, the prevailing colour at Pompeii, precisely resembles vermilion. A considerable number of Snail-shells, and the Sea-shell called Buccinum, were found in this Shop.

(e) Several Works of the Middle Ages are likewise placed in this room.

*Fourth room, called the Repository for Steelyards, Scales, Weights, Measures, Lamps, and Candelabra.* The Floor is composed of Mosaics from Stabiae: and in the centre of the room, placed on an ancient Mosaic Table, is an elegant Candelabrum, from which four Lamps are suspended: it was found in the Villa Suburbana, at Pompeii. Among this collection are—a Balance for one Scale, and three Steelyards, lately brought from Pompeii, with several Weights<sup>f</sup>, discovered under the earth in the Custom-house there. The Weight attached to one of the Steelyards displays a beautiful Bust of Rome, whose helmet is decorated by Small Figures of Romulus and Remus, and inscribed with the name of Augustus—another Weight, found in the same place, resembles a Pig, and is made hollow, in order to contain more weights. Here also are, a superb Lamp, lately brought from the Tragic Poet's House in Pompeii—a great variety of other Lamps—Candelabra—Lanterns, (one glazed with horn)—Steelyards—Balances—Weights, elegantly ornamented—Vases—and a Lustral Font inlaid with silver. The weights are made of touchstone, bronze, and lead.

*Fifth room, called the Repository for Sacrificial Vases and other appendages to heathen worship.* The floor is composed of Mosaics from Stabiae; and on the Table placed in the centre of this room are—a most beautiful Tripod, found in the Temple of Isis, at Pompeii—several superb Vases, one especially merits notice—and an elegant little Brasier, containing

ashes originally found in it. The room likewise exhibits two Couches for the Gods, carried in procession at festivals called *Lectisternia*, and composed of bronze inlaid with silver—two small portable Seats; one of which is supposed to have been a *Bisellium*, and the other for the use of the priests<sup>g</sup>—several Tripods, besides that already mentioned—Vessels for incense—six Vases, each formed like a chalice—a considerable number of Candelabra, two of them inlaid with silver, and shaped like pollard-trees: several Lamps are suspended from the branches—an Haruspical Altar!—a Wine-cup, shaped like the head of a horse—Sacrificial Knives—a Brush supposed to have been used in sprinkling the purifying water, and like that now used in the Roman Catholic Church for a similar purpose<sup>h</sup>—Sacrificial Vases of various descriptions—Small Idols—Protecting Deities—and the Bust of Epicurus, which was found in the Library with the Papyri!

*Sixth room, being a miscellaneous Repository.* The Floor exhibits an elegant Mosaic Pavement from Herculaneum; and in the centre of the room, placed on a Mosaic Table found at Pompeii, is a superb Vase, shaped like a chalice, and inlaid with silver: it was brought from Herculaneum. This room likewise contains a collection of Agricultural Instruments, found in the Villa Suburbana at Pompeii, and similar to those now used in Magna Græcia. Here also are iron Stocks, found in the Prison of the Forum Nundinarium at Pompeii—several pieces of furniture found in an-

(f) The pound weight of Magna Græcia appears to have been, like the present pound weight of Naples, between ten and eleven ounces; and the ancient Steelyards (if we may so denominate balances made of bronze) resemble those now used at Naples in shape, though far superior in beauty.

(g) *Bisellii* were privileged stools which

held two persons; and we are told that when people of consequence, among the Ancients, walked in religious processions, their servants followed them with seats.

(h) Every ancient Table contained a Vase filled with purifying water, and placed near the entrance: with this water every person who came to solemn sacrifices was sprinkled.

cient Baths; among which are Scrapers for the skin, and elegant Essence-bottles—a Child's Toy, representing a Carriage—a Centurion's Helmet displaying the Conflagration of Troy, in *basso-relievo*, and found in the Forum Nundinarium at Pompeii—Trophies, consisting of Helmets, Cuirasses, Greaves, Quivers, Spears, and other arms used by the Greeks and Romans. The articles which compose the Trophies in the four corners of the room were found at Pæstum, and the rest at Pompeii—two Bells for marking time; they were found in Pompeii—and a Child's Toy, which represents a Warrior's Car.

*Seventh room, being a miscellaneous Repository.* The Floor is composed of Mosaics from Pompeii; and in the centre of the room, placed on a Mosaic Table from Pompeii, is an elegant Portable Stove, which appears to have answered the treble purpose of imparting heat, boiling water, and cooking small eatables: it was found in Herculaneum. This room likewise contains Fire-irons, in shape like those now seen on hearths where wood is burnt: but the Irons in question are so peculiarly elegant, and so very small, that perhaps they belonged to a portable stove, and were used as a trivet, or a gridiron<sup>1</sup>. Here also are Chirurgical Instruments of every sort known at present, and several, the use of which is now

unknown!—Ink-stands with remains of ink—Styles—Pens of cedar—a Case for Styles—Tablets—Letters for stamping bread; which Letters appear to have been used in a manner so like the process of printing, that one wonders such an invention should have escaped the Ancients—Mirrors of metal—Opera-tickets for the boxes and benches: the latter Tickets being numbered to correspond with the numbers of the seats at the theatres—Musical Instruments, namely, the Sistrum, Cymbal, &c., and Flutes made with human bones—Bells for Cattle, precisely like those used at the present day<sup>2</sup>—toilet furniture; among which is Rouge and other Paint—Dice—Distaffs—Spindles—small Spinning-wheels—Pins—and Bodkins of ivory—Household-gods—Door-cases of bronze—Nails—Screws—Locks—Keys—Latches—Bolts—Hinges—Pivots<sup>3</sup>—Bridles—Bits; one of which was found in the mouth of the skeleton of a horse—Stirrups—Rings—Necklaces—Ear-rings—Bracelets—Pins for the hair—Ornaments, called Bullæ, worn by young Patricians till they were allowed to assume the toga—silver Cups—Saucers—and Spoons; but no Forks<sup>4</sup>—and two Tables of Bronze, found in the vicinity of Taranto, supposed to stand on, or near, the site of one of the forty ancient cities called *Heraclea*.

*Apartments containing Sepul-*

(i) The Ancients, like the modern Italians, seem to have adopted the economical plan of cooking dinners in an oven; and one of the Repositories for Bronzes in the Museo Borbonico contains a *Four de Campagne* precisely like those in present use: therefore, as fire-places were not common, even in kitchens, Portable Stoves, for heating water, &c., must have been a great convenience.

(k) Some of the small Bells, in the Museo Borbonico, appear to have been Hand-bells: we are, however, told that the ancient Greeks and Romans snapped their fingers when they wanted a servant: but this, of course, was in the early ages of the Greek and Roman Republics.

(l) The Doors at Pompeii revolved upon

Pivots, and were fastened with Bolts hanging from Chains.

(m) The Mirrors, Combs, Rouge, and other Personal Ornaments, belonging to this Collection, were found in the Tombs of Females: the Arms, Armour, Styles, and other Writing Apparatus, in the Tombs of Men; the Toys in the Tombs of Children, whose skeletons are frequently surrounded with Marbles, Tops, and jointed Dolls. Kitchen and Table Utensils have been found in every Tomb; as have Vases for wine, Oil, Grain, &c.; so that by examining the abodes of the Dead, we are taught the domestic economy of nations who inhabited this earth from two to three thousand years ago. Dice likewise are continually found in ancient tombs.

*obral Grecian Vases, &c.* The Pavements in these rooms were taken from Herculaneum, Pompeii, Stabiae, &c.; and are particularly beautiful. The Collection of Vases is superb, and extremely interesting. Those found in the Tombs of the Rich and Great, are usually light coloured, and adorned with paintings, which represent mythological and historical subjects; those found in the Tombs of the poor and undistinguished, are usually dark coloured, and without ornament<sup>a</sup>. The *first room* contains a Table, from Pompeii, mounted on beautiful Feet: and among the most valuable Paintings on the Vases, are—number 1509, representing a Bacchanalian Procession—1514, the Centaur, Nessus, carrying off Dejanira, and overtaken by Hercules—1519, the upper part of this Painting seems to represent Hercules and Antiope; the lower part a Bacchanalian Ceremony—1616, Persons dancing the *Tarantella*, still the National Dance of Magna Græcia—1621, Comus, and other Figures!—1680, the Cover of a Patera, or perhaps a Soup Tureen, displaying Figures beautifully painted, and supposed to represent a Marriage—1685, Theseus slaying the Minotaur. The finest Pottery in this room appears to have been found at Ruvo, Nola, and Locri. Some of the most interesting Paintings, on the Vases of the *second room*, are—1342, which represents Bellerophon destroying the Chimæra—1343, a Ceremony supposed to relate to the Rites of Ceres—1344, Cere-

monies supposed to relate to the Funeral of a Hero—1347, supposed to represent Ulysses and Telemachus returning to their Home. This Vase displays several Inscriptions—1348, on one side is a Female Figure, supposed to represent Artemisia bewailing the Death of Mausolus; and on the other side Hercules crowned by Victory—1349, on one side of this Vase is Apollo defending his Tripod from the attacks of Hercules; and, on the other, Apollo crowned by Victory—1441, Amazons combatting against their Enemies—1442, a Vase remarkable for its shape and Inscription—1473, a Vase, the painting on which represents the Theban Sphinx resting on a stone. The Pottery in this room was chiefly found at S. Agata de' Goti. The *third room* contains a considerable number of black unornamented Vases; and three adorned with Paintings; namely, 968, Orestes consulting the Oracle, at Delphos, as to the means he ought to employ in order to appease the Furies, who tormented him for having assassinated his Mother to revenge his Father's death—971, Pelops and Myrtilus; the former of whom, by bribing the latter, who was the Charioteer of Œnomaus, King of Pisa, obtained the victory in a chariot-race, and thereby won the hand of the King's Daughter—and the Vase placed in the centre of the room, and adorned with a Painting of Ceres teaching Triptolemus the Art of Agriculture<sup>c</sup>. It was found in the district of Basilicata, anciently

(a) This distinction, however, could not have subsisted in very remote ages, when Pottery appears to have been made of materials black as jet, and beautifully polished; but not adorned with paintings. In a Tomb, thirty feet under ground, at S. Agnello, a village situated in the Piano di Sorrento, a skeleton was lately discovered of a warrior, cased in armour, and supposed to have been one of the Phœnicians who colonised there.

The armour is of a kind which announces no common person; but, nevertheless, the skeleton was surrounded with plain black vases, and iacene-bottles of plain red pottery. The Tomb likewise contained a Lachrymatory of oriental alabaster, and apparently of Egyptian workmanship.

(c) Triptolemus is said to have established the Eleusinian Festivals and Mysteries in honour of Ceres.



*Lucania* <sup>p</sup>. Some of the most interesting Paintings on the Vases of *the fourth room* are—574, the Triumphs of Love—578, a Tomb, denoted by an Ionic Column standing on two Steps, and the figure of a Man, who holds a Bird, taking wing; emblematical, perhaps, of the Soul escaping from the Body<sup>a</sup>—579, one subject represented on this fine Vase seems to be Telemachus (when in the Island of Ogygia,) reproached by Mentor; and on the opposite side are Hercules and Victory—582, Bellerophon presenting himself to Jobates, King of Lycia—812, a Patera which merits notice, on account of its size, and the Paintings with which it is ornamented—731, a large and beautiful Patera, found in the district of Canosa—602, a Patera, the inside of which exhibits a Mask of Bronze, the only Metallic Ornament hitherto seen on ancient Pottery. Some of the most interesting Paintings on the Vases of *the fifth room* are—404, Cadmus, who, assisted by Pallas, is destroying the Dragon which devoured his Companions. From the name of the painter found on this Vase, it is supposed to have been manufactured at Pæstum—405, the Sepulchre of Agamemnon, with Orestes, Py-lades, Electra, &c. on one side; and on the other Clytemnestra giving her hand to Ægisthus—406, a Sacrifice: one of the Camillæ is represented in this painting—407, a Combat between the Lapithæ and the Centaurs—410,

Bacchantes; one of whom is playing on the Dorian Flute—499, Hercules and the Bull of Marathon—513, Bacchus and Ariadne. Some of the most interesting Paintings on the Vases of *the sixth room* are—143, Jason killing the Dragon which guarded the Golden Fleece!—144, Minerva surrounded by the Armies of the Greeks and Trojans. The Figures are black on a yellow ground, and therefore the Vase is supposed to have been manufactured in Sicily, where the ancient pottery was, generally speaking, thus ornamented—146, Hercules, on his arrival in Sicily, vanquishing Eryx; and, on the reverse side of the Vase, a beautiful ancient Car—148, Combat for the Corse of Patroclus—149, the Exploits of Lycurgus, King of Thrace—233, this Vase (a Lecythus for incense) is supposed to have been manufactured by the Siculi; and the Paintings it exhibits represent Achilles, in his Car, with the Corse of Hector tied to one of the wheels—283, Nessus and Dejanira: the Vase ornamented with this Painting is very ancient—192, a Vase which proves, by an original crack in the globular part, that it came out of the oven thus disfigured by too great heat; and consequently that ancient Pottery was painted before it was baked. The most remarkable Paintings on the Vases of *the seventh room* are—1, the Story of Pelops and Hypodamia—2, Perseus presenting Medusa's head to Minerva is represented on one side

(p) This room contains Models in Cork, of the inside of Three Ancient Sepulchres: the largest represents the Greco-Romano Public Sepulchre at Naples: the next in size represents the inside of a Tomb found at Pæstum; and contains a Painting, (the subject of which is a Combat,) Vases for purifying water, wine, oil, &c., a Dish for Cerberus's sop, and the Corse, placed in the centre, with Arms and Armour by its side. The smallest exhibits the usual contents of a tomb, namely, a Corse in the centre, with a piece of Money in the mouth, and an Incense-bottle on the breast; (it is not uncommon, however, to find the

breast of a corse surrounded by six or eight Incense-bottles;) Lamps, Vases for the purifying water, &c., and a Dish for Cerberus's sop.

(q) A Column placed over, or near, a grave, was the sign of a Hero's Cenotaph.

"Plant the fair column o'er the vacant grave,

A hero's honours let the hero have."

HOMER'S *Odyssey*, Book I.

(r) Lycurgus is said to have driven Bacchus from Thrace; at the same time commanding that he should no longer be worshipped there.



of this magnificent Vase; and the other displays a beautiful Triclinium, round which Five Persons are seated at a Banquet—4, a Tomb, near which is a Female Figure seated, in an attitude denoting grief; and behind her stands another Figure, supposed to represent Old Age—5, a Vase which particularly merits observation on account of its uncommon size: it was found in the district of Canosa; and is ornamented with paintings of an Ædícula, and a Tomb—6, a Vase (also found in the district of Canosa) with Paintings which represent an Ædícula and Tombs—119, a Cinerary Urn, which exhibits a Combat between two Warriors—76, Lycurgus, King of Thrace, slaying a Bacchante who kneels for mercy—68, on this Vase are the following Greek characters, “TEPMON:” it is therefore supposed to have been one of the prizes awarded to conquerors in chariot-races\*—61, a beautiful Lecythus (from Locri) ornamented with a Painting of a seated Figure holding a Greek Inscription—60, on this Vase is the name of a celebrated painter, Asteas, who has represented Hercules in the Garden of the Hesperides!—59, a beautiful Painting, supposed to be Penelope bewailing the absence of Ulysses; or Phædra lamenting her guilty passion for Hippolytus†—98, a remarkably elegant Patera, found at Nola, and adorned with Paintings of Amazons, and a youthful Warrior—94, in the central Painting on this Patera, (likewise found at Nola,) are two *Reticules*, similar to those

worn by the Ladies of Europe, in the present day—88, a Wine-cup, (formed like a ram's head) with Paintings which represent a Bacchante holding a Thyrsus, and a half-length Figure of a Man—87, a Wine-cup (formed like the head of a mule) with a Painting of a winged Genius, who seems employed in arresting the course of a Hare—27, the subject represented on this Vase is Bacchus, with a Bacchante, and a Faun; the last being in the costume of a modern Harlequin—32, displays a Masked Faun whose costume is precisely that of the Neapolitan *Pulcinella*, except the Mask, which entirely covers the face of the Faun; whereas *Pulcinella* wears a half-mask. Among the most remarkable Paintings on the Vases of *the eighth room*\*, called the Nola Repository, are—20, Hercules destroying the Hydra of Lerna—30, a Fragment, on which Hercules is represented slaying Busiris—2048, a Vase on which is a Pulpit for exhibiting Little Farces acted by Marionnettes, and precisely like the Pulpits used for a similar purpose, at the present day, in Magna Græcia—2069, Plutus seducing a youthful Female. The Inscriptions on this Vase allude to the Paintings—2049, supposed to represent Phoenix advising Achilles not to engage in the Trojan War—2053, a Faun rescuing a Bacchante from another Faun—2066, the Marriage of Bacchus and Ariadne in the Island of Naxos—1984, Telemachus coming to the Palace of Menelaus at Sparta, and Helen at the door,

(s) The earthen Vases of the Ancients were not consecrated to the Dead alone, but frequently used in sacrifices (especially those offered to Vesta;) and likewise given, in very early ages, as prizes to the victors at Grecian festivals. Earthen vases filled with oil were bestowed on the conquerors at the Panathenæ: and probably this sort of ware served also for domestic purposes.

(t) The Vases numbered 60, and 59, were both found at Pæstum, in a Sepulchre, the

Model of which may be seen in the third room appropriated to Grecian Vases. The Vases in question contained perfumes.

(v) In the seven Repositories for Pottery, already mentioned, the most remarkable Vases placed on Columns and Half-columns are described in *the first instance*; and in *the second*, the Vases placed on Shelves: but, in *the eighth room*, the Vases standing on Shelves are first mentioned.

offering wine to her youthful Guest — 2007, Ulysses and Menelaus conducting Chryseis to her Father — 2006, Menelaus, after the fall of Troy, about to stab Helen, whose beauty disarms him — 2004, Orpheus, with a seven-stringed Lyre, sitting between Erato and Calliope — 2012, Ajax paying Mercury for the passage of the Styx. The Vase ornamented with this Picture is highly valued; it seems to have held incense — 2002, Jupiter seated, and Hebe presenting him with Nectar — 2001, the Garden of the Hesperides; in the centre of which appear the tree producing golden apples, guarded by the Dragon who never slept; and two of the Daughters of Hesperus; one giving a Cake to the Dragon, and the other gathering the Fruit — 1925, a *Præfericulum*, curious on account of its shape; and as the Figures by which it is adorned are black on a yellow ground, they were probably executed in Sicily — 1958, this Vase, shaped in the lower part like the head of a Gryphon, appears to have been a Wine-cup; the only Figure painted on it is a winged Genius — 1943, Hercules is represented on this Vase gathering the Golden Apples in the Garden of the Hesperides, and *Ægle* giving the Cake to the Dragon — 1941, Orestes, Pylades, and Electra, at the Tomb of Agamemnon — 1948, this Vase, the lower part of which resembles, in shape, the head of a Gryphon, exhibits a Painting of a Combat between one of those fabulous animals and an *Arimaspian* — 1947, a Female Juggler, who is represented in the act of falling upon poignards fixed in the earth with their points upward — 1867, Apollo striking the Lyre, and Marsyas listening! — 1851, supposed to represent one of the Festivals

called *Trieterica*, and instituted by Bacchus, in commemoration of his expedition to India — 1850, a Mystical Apparatus, used in the worship of Ceres and Bacchus — 1849, Theseus slaying the Bull of Marathon; Pallas and another Warrior are aiding him, while Victory presents him with a Crown — 1860, Penthesilea, Queen of the Amazons, slain by Achilles before the Walls of Troy! — 1859, Hercules strangling the Nemean Lion, and Minerva assisting — 1856, the Paintings on this Vase are supposed to represent one of the Ceremonies relative to the Eleusinian Mysteries — 1853, the Paintings on this Vase appear to represent Hercules deified — 1854, the Painting on this Vase is supposed to represent Cassandra entreating Apollo to endow her with the gift of Prophecy!! — 1848, this superb Vase (valued at ten thousand Neapolitan ducats) is adorned with beautiful Paintings, supposed to represent a Festival which was celebrated annually by the Greeks, in honour of Bacchus, when the Amphoræ containing the new wine were first opened for use. At an Altar, above which is seen a Herma of the god, stands a Priestess clothed with deer-skin; and above her head is written in Greek, "The Sprinkler:" because she commenced the Rites, by sprinkling the Altar and the Sacrificators with holy water: she holds a Cup; (the form of which is precisely similar to that of a Metal Cup, found in the Vase,) and appears to be drawing Wine from one of the Amphoræ placed on the Altar, for the purpose of making a Libation: she is attended by a Bacchante holding a lighted Torch and a Thyrsus; and two other Figures, namely, a Torch-bearer, and a Musician with a timbrel,

(\*) The *Arimaspians*, according to fabulous history, had but one eye; and waged continual wars against the Gryphons, who col-

lected the golden sands of the *Arimaspias*, a river of Scythia.

See MILTON, *Paradise Lost*, Book II,

make part of this Group. On the opposite side of the Vase are Four Bacchantes, executed in a most beautiful style!!!—1846, this superb Vase (likewise valued at ten thousand Neapolitan du-eats) surpasses that numbered 1848, with respect to the preservation of the varnish, the correctness of the outlines, and the animation displayed in the figures: added to which, the subject chosen by the painter is particularly interesting; for he has represented the fatal night when Troy was annihilated. Priam may be discovered, seated upon the Altar of Jupiter-Arceus, and hiding his face with his hands, while he receives, from Pyrrhus, the stroke of death. Polytes, who appears to have defended Priam from the sword of Pyrrhus, lies bleeding at his feet. Seated on the earth is a Female Figure, supposed to represent Hecuba, whom Ulysses stretches out his hand to raise; while Diomedes dissuades him from so doing. Upon the Altar of Jupiter sit two of the Camillæ, tearing their hair. Another Group represents Cassandra clinging to the Palladium; while Ajax, having already mortally wounded her Lover and Protector, Choroëbus, threatens her life. Æneas is represented conducting Ascanius and carrying Anchises: and, according to some opinions, the painter has exhibited Astyanax as dead, to express the extinction of the Trojan Kings. This peculiarly beautiful Vase, discovered in consequence of an excavation at Nola, was not found, like many others, in a sepulchre, but quite alone, and carefully preserved in an outer vase of coarse clay; which circumstance, added to the Greek word ΚΑΛΟΣ, “beautiful,” being discoverable upon it in three places, seems to prove

that it was highly estimated by the Ancients. The Vase numbered 1848, was also found at Nola.”

*Apartments containing the Farnese Collection of Easel-pictures, and modern Paintings in tempera.* The Collection of Easel-pictures, by far the least interesting part of the Museo-Borbonico, is, however, well arranged; one or more rooms being dedicated to each School. The Apartment called *Galleria de' Capi d'Opera* contains—No. 1, Portrait of Philip II, of Spain, by Titian!—3, Charity, by Schidone!!—7, the Holy Family, called the *Madonna del gatto*, by Giulio Romano!—8, Rinaldo and Armida, by Agostino Caracci!—9, the Madonna and Infant Saviour, S. John, S. Anne, and Joseph in the back ground, by Raphael!!—10, the Madonna, the Infant Saviour, and S. John, by Raphael!—11, Portraits of the Duke of Urbino and Bramante, by Andrea del Sarto!—12, Leo X, seated between Cardinals Luigi de' Rossi, and Giulio de' Medici, by Raphael!—13, Alcides between Vice and Virtue, by Annibale Caracci—14, Portrait of Cardinal Passerini, by Raphael—16, the Transfiguration, by Giovanni Bellino—17, a Sketch of Paul III, &c. by Titian—18, the Holy Family and S. John, by Sebastiano del Piombo—19, Portrait of a Cardinal, by Velasquez—20, the Deposition from the Cross, by Benvenuto Garofolo—22, Venus and a Satyr, by Annibale Caracci—24, the Assumption of the Madonna, by Fra Bartolommeo—25, a large Landscape, by Claude!!—26, a *Pietà*, by Annibale Caracci!—27, S. John contemplating the Saviour while asleep, painted in tempera, by Parmigianino—28, the Magdalene, by Guercino—29, Portrait of Paul III, by Titian—31, the Marriage

(w) This Apartment likewise contains a large number of ancient earthen-ware lamps, which may be seen, if enquired for: and in

two adjoining rooms are placed, provisionally, the Farnese Collection of Ancient Medals.

of S. Catherine, by Correggio!—32, the *Madonna del Coniglio*, by Correggio!—33, the *Angelo custode*, by Domenichino!!—34, Portrait of Columbus, by Parmigianino!—35, the Magdalene, by Titian—36, Danaë, by Titian!!—38, the Last Judgment, sketched from Michael Angelo's celebrated picture upon this subject, by Marcello Venusti! Among the paintings in the other Apartments are—Christ disputing with the Doctors, by Salvator Rosa—a small Landscape, by Claude—two Portraits, by Vandyck!—two Portraits, by Rembrandt!—the Portrait of a Grandee of Spain, by Rubens—the Head of an old Man, by Rubens—S. Michael, by Lanfranco—Calvary, by the Cav. Bernardino Gatti—S. Cecilia, by Agostino Caracci—Portrait of a Music-master,—and ditto of a Lute-player, both by Agostino Caracci—the Fall of Simon Magus, by Lodovico Caracci!—the Madonna and Infant Saviour—and two Children laughing, by Parmigianino—a Sea-view, by Vernet—two Portraits, by Luini—the Madonna and Infant Saviour, by Luini—the Adoration of the Magi, by Cesare da Sesto—the Slaughter of the Innocents, by Matteo da Siena, painted in 1418—Portrait of Alexander VI, by Sebastiano del Piombo—Portrait of Americanus Vespucci, by Parmigianino—the Madonna and Infant Saviour, by Raphael—Portrait of Tibaldeus, by Raphael!—S. John, by Leonardo da Vinci!!—the Madonna and Infant Saviour, by the same Artist!!—two large Frescos, by Correggio—and, in the first Cabinet, Cartoons, by Raphael, Michael Angelo, &c.

*Gallery of ancient Frescos, found in Herculaneum, Pompeii, and Sta-*

*bia.* The ancient Frescos, lately removed from Portici to the Museo-Borbonico, are so beautiful, in point of composition, and, generally speaking, so unskillfully executed, that it is supposed the major part of them may be copies, done by common house-painters from the most renowned pictures of antiquity. They embellished the Walls of private houses, and public edifices, and are, according to the opinion of Winckelmann, not much more ancient than the Augustan age; at which period Painting was in its wane. The subjects best understood of these Frescos are as follows:—

Perseus and Andromeda: (from Pompeii)—Hesione saved from death, by Hercules: (from Pompeii)—a View of Pozzuoli—Egyptian Figures—a Sacrifice to the Earth: (from Pompeii)—Hercules killing the ravenous birds called Stymphalides—Harpocrates, (found in the Temple of Isis, at Pompeii)—Dido abandoned: (from Pompeii)—Mercury, and the Goddess Mania, supposed to be the mother of the Lares and Manes: (from Pompeii)—Ariadne abandoned by Theseus: (from Herculaneum)—Marsyas and Olympus: (from Pompeii)—the Nuptials of Massinissa and Sophonisba: (from Pompeii)—the Judgment of Paris—an Amorino stealing a pair of Shoes—the Grecian Horse brought into Troy: (from Pompeii)—Anubis—a Sacrifice to Pallas: (from Pompeii)—a Caricatura of the Cæsars, representing Æneas, his Father, and Son, as impure Deities with Dogs' Heads—Hercules sleeping: (from Herculaneum)—the Judgment of Paris—a Priestess sacrificing: (from Herculaneum)—Peleus rejecting the love of Asydamia: (from Herculaneum)—

(x) Excellent Models, in Cork, of the Temples, Basilica, &c. at Pæstum; and likewise of other ancient Edifices in Magna Græcia, are placed in one of these rooms.

(y) Drawing in caricatura seems to have been common among the Ancients; who frequently compared men to, and represented them under, the forms of beasts.

Apollo, Chiron, and Æsculapius, in their medicinal capacities! (from Pompeii)—Hypsipyle terrified by the sight of the Serpent which destroyed the Child entrusted to her care: (from Pompeii)—Ariadne abandoned by Theseus: (from Herculaneum)—Juno, Pallas, and Venus, supposed to be arranging a plan to ensure Jason's victory in Colchis: (from Herculaneum)—Endymion—a Citharist in a Half-mask, said to be the only mask of its kind yet discovered: (from Herculaneum)—the Seven Days of the Week, represented by the Seven Planets; Saturn, (Saturday) being placed first: (from Pompeii)—the Education of Bacchus; 'supposed to be the copy of a fine original: (from Herculaneum)—a Priest carrying the Table used in religious ceremonies: (from Herculaneum)—Pan wrestling with Love: (from Herculaneum)—a Consultation between a Lady and her Attendant! some persons suppose this Painting to represent Phædra and her Nurse; and others think it was intended for Penelope and Eurynome: (from Pompeii.) Phryxus and Helle; the latter is represented nearly drowned in the Hellespont: (from Pompeii)—a domestic Repast. The shape of the ancient Eating Table, and the ancient manner of Drinking, are both seen in this Picture\*: (from Pompeii)—a Trophy interesting on account of the costumes it represents: (from Pompeii)—Ulysses discovering himself to Penelope! (from Stabiae)—Bacchus condemning an immoderate use of wine! (from Herculaneum)—Hercules with the Wild-boar of Erymanthus, and Eurystheus hid in a Vase, which was his place of refuge when he apprehended danger: (from Herculaneum)—Sappho: (from Pom-

peii)—Polyphemus receiving, from Galatea, a letter brought by a Love mounted on a Dolphin: (from Herculaneum)—the Infant Hercules strangling the Serpents sent by Juno to devour him: (from Herculaneum)—the Judgment of Paris—Iö—a Centaur blowing the Double Flute—Marsyas and Olympus: (from Pompeii)—Telephus and his four-footed Nurse: (from Pompeii)—Chiron teaching Achilles to strike the lyre, ascribed to Parrhasius; though more probably copied from a work by that artist! (from Herculaneum)—an Isiaic Ceremony! (from Herculaneum)—Ditto—Iphigenia discovering Orestes: (from Herculaneum)—Iö—Theseus in Crete: (from Herculaneum)—Jupiter vanquished by Love: (from Herculaneum)—Ariadne—the inquisitive Waiting Maid: (from Herculaneum)—the Chace of Calydon: (from Herculaneum)—Rope-Dancers representing Fauns, and holding Bacchanalian Instruments. The limbs of these Dancers are painted with a variety of colours; a custom continued still, by the populace of Magna Græcia, during Carnival (from Pompeii)—the same subject—two Paintings representing Infantile Amusements—the Throne of Mars and Venus, a Female Centaur, and a Youth! Zeuxis is supposed to have invented Female Centaurs: (from Herculaneum)—Ulysses and the Sirens—Charity—Dædalus and Icarus—a Parrot drawing a Car, and a Grasshopper driving! supposed to be a copy from Zeuxis; who was famous for these whimsical subjects!—Hercules and the Lion of Mount Citheron: (from Herculaneum)—a Female Painter seated before the entrance to a Temple, on one of the Pillars of which, an *Ex-voto*, like that we see in Ro-

(\*) The peasants of Magna Græcia are still in the habit of holding the wine-flask at a

certain distance from their mouths when they drink.



man Catholic Churches at present, is suspended: (from Pompeii)—Cassandra entreating Apollo to endow her with the Gift of Prophecy: (from Herculaneum)—Andromeda delivered by Perseus: (from Pompeii)—a Theatrical Representation of an Actor, in a scoffing mask, making signs with his fingers to upbraid a young Female, who hides her face. This mode of reproof was common among the Greeks: (from Herculaneum)—another Theatrical Representation—a Concert! (from Herculaneum)—Orestes and Pylades chained, and conducted by the Soldiers of Thoas to be sacrificed to Diana: (from Herculaneum)—Marsyas and Apollo: (from Herculaneum)—Bacchanalian Mysteries: (from Herculaneum)<sup>a</sup>—Isiaic Ceremonies—Wrestlers: (from Herculaneum)—a Vender of baked meat; the buyers are represented with *Capots*, such as the Mariners of Magna Græcia wear at the present moment—Venders of Cloth, Bread, &c. in the Forum; and a Blacksmith with his Apprentice working on a Portable Anvil—a School-master chastising one of his Scholars—a public School under a Portico of the Forum. The persons seated are supposed to represent the School-master and the *Proschulum*<sup>b</sup>—young Men standing before the entrance to a *Thermapolium* in the Forum, and taking refreshments—a Picture which probably may represent a Vender of such common Shell-fish as are now boiled and sold daily in the streets of Naples—a Blind Beggar conducted by his Dog—a Cobbler's Stall<sup>c</sup>—a Hawker—and the intended Sacrifice of Iphigenia at Aulis—all from Pompeii. Other

(a) During these ceremonies three figs were offered to the god: the number three was sacred and typical among the heathens.

(b) The business of the *Proschulum* consisted in taking care that the children presented themselves in a becoming manner before their master.

(c) This painting was probably placed over the door of a shoemaker's shop; as almost

Frescos in this Collection represent Boys making Wine, and a Wine-press—a Naval Combat, ill-done, but curious, because it exhibits ancient Galleys, and the mode of fighting them—a Crocodile Hunt—Crocodiles and Hippopotami. From the latter, according to Pliny, man learnt the art of bleeding himself; as this animal, when too full of blood, presses its foot against pointed reeds, by which means the operation is performed—a Garden, interesting, because it appears from this, and other pictures of ancient gardens, that they resembled those now seen in Italy and Magna Græcia—four Pictures in one; namely, a Hare and a Fowl—a Pheasant and two Apples—three Birds and some Mushrooms—two Partridges and three Fishes—the Hare, by ancient epicures, was considered as the best quadruped, and the Thrush the best bird—a two-wheeled Carriage for the conveyance of baggage, with a Driver on one of the horses—a Mule saddled—a Man riding one, and guiding three horses—the ancients frequently used to ride three, and even four horses at once; leaping from one to another with extraordinary agility—a female Elephant and her Cub, &c. &c.

This Gallery likewise contains some of the Ashes which penetrated into the Cellar of the Villa of Diomedes; and which still retain the impression of part of a Human Form; supposed, from the necklace and bracelets of gold found on the Skeleton of the person whose corse made this impression, to have been the Mistress of the Villa: her Scull is preserved in the same case with the ashes<sup>d</sup>.

every tradesman at Herculaneum and Pompeii seems to have announced his merchandise by a sign on the outside of his house.

(d) Persons who wish to make Sketches, either in the Museo-Borbonico, or at Pompeii, should apply for permission to his Excellency the Minister of the Casa Reale, al Palazzo-Vecchio.



The Museo-Borbonico is usually open to the Public every day, festivals excepted, from eight in the morning till two in the afternoon; and Foreigners usually give, to each Custode, from two to six carlini, according to the number of the party he attends, and the trouble he takes in explaining things: but they are not expected to repeat these fees every time they visit the Museum.

Persons who purchase Finati's excellent account of the Gallery of Sculpture, are not expected to give any fee below-stairs, except a trifle to the door-keeper of this Gallery; two carlini to the Custode of the Apartment which contains the Egyptian Antiquities; the same sum to the Custode of the Hall of Bronzes; and a trifle to the Porter in the Vestibule: and Persons who wish to dive deep into the Antiquities of Magna Græcia, should endeavour to obtain an introduction to the Canonico, Don Andrea de Jorio; who is not only a distinguished Antiquary, but likewise most gentlemanly and agreeable, and a kind friend to British Travellers. This Work has been materially benefited by his luminous publications, and its author feels most thankful to him in consequence\*.

*Palazzo Reale*<sup>f</sup>. This Edifice, erected by the Count de Lemos, according to the designs of the Cav. Fontana, to whose taste it does honour, contains magnificent apartments handsomely furnished, and enriched with fine Pictures, namely, the Madonna of Monte-Casino, by Raphael—the Cardinal Virtues, copied from Raphael, by Annibale Caracci—Orpheus, by

Caravaggio—Christ disputing with the Doctors, by the same master; &c. &c. Here likewise is a *Hall* hung round with Portraits of the Viceroy's of Naples, by Massimo and Paolo Matteis; and a handsome Chapel, with an Altar of agate, lapis lazuli, and other precious marbles. *The Residence of Prince Leopoldo*, which is nearly opposite to the Palazzo Reale, contains the finest Collection of Pictures in Naples.

*Chiesa di S. Francesco*. The foundations of this Edifice were laid in the Piazza Reale, during the year 1817, and by command of the late King of Naples. The outside is nearly completed; but the interior part will not, in all probability, be finished under eight or ten years. It may be called a triple Church. The largest of the three, placed in the centre of the building, is a Rotondo, covered by a Dome of very extensive dimensions. The two minor Churches are likewise surmounted by Domes; and Colonnades and Statues ornament the exterior of the Edifice.

*Chiesa di S. Ferdinando*. This Church is richly adorned with marbles; and the Ceiling of the Nave, the Cupola and its Angles, are embellished with the best Frescos of Paolo Matteis. The Statues of David and Moses, in one of the Chapels, are by Vaccaro.

*Castello-Nuovo*—a Fortress, begun in 1283, according to the designs of Giovanni Pisano, but not completed till 1546, contains the Arsenal, and a Triumphal Arch, erected in honour of Alphonso of Arragon.

*Castello dell' Uovo*. This was once a Villa belonging to Lucul-

(e) The Canonico, Don Andrea de Jorio, has recently published, for the use of Travellers, an elegant Pocket Map of Naples, subjoined to a List of every thing best worth notice there: and persons who wish for a more detailed account, would find it in "The Naples Guide," recently published, in Italian and English, by Sig. I. B. Ferrari, Professor of Languages.

(f) It is necessary to have an order for seeing the Palazzo Reale, at Naples; and the other royal residences. These orders must be signed by the Lord High Steward; and Foreigners who apply for them pay one piastre. None of the royal residences, however, are worth seeing, except the palace at Naples, and that at Caserta.

lus; but an earthquake separated it from the main land; and William I, second King of Naples, built a palace here. It derives its name from its shape.

*Chiesa di S.<sup>a</sup> Maria del Porto.* The ground on which this Edifice stands was given by Frederic II, of Arragon, to his Secretary, Sannazaro; and behind the High-altar is the Tomb of that great Poet, by Poggibonzi, one of Michael Angelo's scholars. The ornaments are too numerous; but the composition is good, and the *Bassi-relievi*, allusive to the Piscatory Eclogues, and other writings of Sannazaro, are finely executed. On the sides of the Monument are Statues of Apollo and Minerva, now called David and Judith; and on the top is the Bust of Sannazaro, with his Arcadian name, *Actius Sincerus*, placed between two weeping Genii. The inscription,

"*Da sacro cineri flores. Hic ille Maroni, Sincerus, Musa, proximus ut tumulo,*"

is by Cardinal Bembo.

*Chiesa di S. Brigida.* Here is the Tomb of Giordano, and a Cupola painted by that distinguished artist.

*Chiesa di S. Giovanni de' Fiorentini.* This Edifice, built by a scholar of Michael Angelo's, is reputed to be a fine specimen of architecture.

*Chiesa di l'Incoronata.* Here are remains of Paintings by Giotto.

*Chiesa della Pietà de' Torchini.* This Church is ornamented with a fine Altar-piece, by Solimene, and a beautiful Painting in the Lantern of its Cupola, by Giordano!

*Chiesa di Sa. Maria della Nova.* Here are good paintings, by Marco di Siena.

*Chiesa di Sa. Maria di Monte-Oliveto.* Here are curious Statues, in *creta-cotta*, by Modanino di Modena, representing illustrious Characters of the fifteenth century: and that called Joseph of Arima-

thea, is, in fact, the Portrait of Sannazaro. This Church also contains a Picture of the Purification, by Vassari (who likewise painted the Sacristy;) an Assumption, by Pinturicchio; and one of the best Organs in Italy.

*Chiesa di Gesù Nuovo, or Trinità Maggiore.* This Church, one of the finest at Naples, was built according to the designs of Novello di S. Lucano: it has suffered considerably from earthquakes; by one of which the Cupola, painted by Lanfranco, was destroyed, the four Evangelists excepted. The other Paintings in the present Cupola are by Paolo Matteis. Over the Great Door is a large Fresco, by Solimene, representing Heli-dorus driven out of the Temple! The Chapel of the Madonna was likewise painted by Solimene. The Chapel of S. Ignazio is ornamented with fine marbles, and the whole Edifice incrusted and paved with the same. The Chapel of the Trinity contains a Picture by Guercino.

*Chiesa di S.<sup>a</sup> Chiara.* This was originally an Italian Gothic Structure, commenced in 1310, according to the designs of Masuccio, who likewise built the Campanile, which, though not completed as he purposed, is much admired in point of architecture. The interior of the Church was adorned with paintings by Giotto, till the Regent, Bario Nuovo, not understanding their merit, ordered them to be covered with white-wash. During the year 1744, Vaccaro modernized the Nave, which was, at the same time, beautifully paved with rare marbles, and embellished with a Ceiling, painted by Sebastiano Conca and Francesco La Mura: that part which represents S.<sup>a</sup> Chiara putting the Saracens to flight, is by the last-named artist, and a work of great merit: he likewise painted the Picture placed above the High-altar, near which are two

fluted Columns ; and, according to tradition, that on the left was brought from Solomon's Temple.

One of the Chapels contains a Picture by Lanfranco ; and, in another, some Paintings by Giotto are still remaining. The *Bassirilievi* over the Great Door deserve attention<sup>s</sup>.

*Chiesa di S. Giovanni Maggiore.* This Edifice is built upon the ruins of a Temple which was erected by Adrian to his Favourite, Antinous. It was consecrated by Constantine and S. Helena to S. John Baptist ; and, in consequence of its great antiquity, a Tomb which it contains has been dignified with the appellation of Parthenope's Sarcophagus.

*Chiesa del Salvatore, or Gesù Vecchio.* Here are Paintings by Marco di Siena, Francesco La Mura, Solimene, &c.

*Chiesa di S. Domenico Maggiore.* This Church contains an Annunciation, attributed to Titian ; and a fine Painting, attributed to Caravaggio, of the Flagellation. The Ceiling of the Sacristy is ornamented with a Painting of S. Domenico in glory, by Solimene ! The Convent belonging to this Church formerly comprised the University ; whose Professors taught their Scholars in vaults underground.

*Chiesa dello Spirito Santo.* This is a fine edifice in point of architecture ; and contains a painting, by Francesco La Mura, which represents the Descent of the Holy Ghost.

*Chiesa di Sa. Maria della Sanità.* Here are good Pictures, by Giordano, Bernardino Siciliano, Andrea Vaccaro, and Agostino Beltrano. This Church leads to the Catacombs ; as likewise do

the Churches of S. Severo, and S. Gennaro de' Poveri. The Catacombs of Naples are said to be much larger than those of Rome : it is not easy, however, to ascertain this ; it being impossible to penetrate far into them. The general opinion seems to be, that they were, like the Roman Catacombs, Public Burial-places, formed originally by excavations made in search of pozzolana<sup>h</sup>.

*Chiesa di S. Giovanni à Carbonara*—worth observation, as it contains a Gothic Tomb, immensely large, of Ladislaus, King of Naples ; another of Giovanni Caracciolo, and some fine Sculpture in the Vico-Chapel.

*Chiesa de' S. S. Apostoli.* This Church, erected on the Site of a Temple of Mercury, and consecrated to the Apostles, by Constantine, was rebuilt during the seventeenth century, and adorned with particularly fine Frescos. The Ceiling of the great Nave and Choir, the five Pictures on the walls of the latter, and the Angles of the Cupola, are by Lanfranco ! as likewise are the Ceilings of the small Chapels ; and the large and beautiful Fresco over the Great Door is, by some authors, attributed to the same master. The Cupola was painted by Benasca, and the Lunettes are the work of Solimene and Giordano ; the latter of whom has likewise ornamented the Cross with four Paintings representing the Annunciation ! the Nativity ! the Birth of the Madonna ! and the Presentation in the Temple ! The High-altar is richly embellished with precious marbles ; and the Filomarini-Chapel (great part of which was executed after the designs of Guido, by Calandra da Vercelli) is adorned with a

(g) This Church likewise contains an elegant Latin Epitaph in memory of a young Lady, who died on the day destined for her nuptials.

(h) No Invalid should attempt to visit these

subterranean repositories ; the investigation of which cannot be wholesome, even for persons in health ; all the unhappy sufferers during the last Plague having been thrown in here.

beautiful *Basso-rilievo*, by Fiamingo, representing a Concert of Children!! Opposite to this Chapel is that of the Conception, richly decorated with precious marbles, and embellished with Paintings by Solimene and Marco di Siena.

*Arcivescovato.* This Cathedral, commonly called La Chiesa di S. Gennaro, the Patron-Saint of Naples, is a Tuscan-Gothic Edifice, built by Niccolo Pisano: but the ancient Cathedral, dedicated to Santa Restituta, was erected, during the reign of Constantine, upon the Site of a Temple of Apollo. Charles I, of Anjou, began the new Cathedral, which was finished in 1299; but, being destroyed by an earthquake, it was rebuilt by Alphonso I. The outside is incrustated with white marble, and ornamented with two Columns of porphyry. The inside is not splendid; though supported by upward of an hundred Columns of Egyptian granite, African marble, &c., taken from the Temples of Neptune and Apollo. The Font, placed near the Great Door on the left, is an ancient Vase of Basalt, adorned with the attributes of Bacchus; (decorations not very appropriate to a Christian Temple.) The High-altar, made according to the designs of Cav. Posi, is composed of precious marbles, and ornamented with two antique Candelabra of jasper. Under the High-altar is a Subterranean Chapel, called *Il Succorpo*, which contains the relics of S. Gennaro; and is supposed to be a remaining part of the Temple of Apollo. This Chapel is incrustated with white marble, supported with Columns of the same; and likewise embellished with *Bassi-rilievi* in the arabesque style. Behind the Tomb of S. Gennaro is a Statue of the Founder of the Chapel, Cardinal Caraffa, attributed to

Michael Angelo. Adjoining to the present Cathedral is the ancient *Church of S. Restituta*; which, though in part destroyed, still contains Columns probably taken from the Temple of Apollo, and some Mosaics of the time of Constantine. In the modern Cathedral, and situated opposite to the Church of S. Restituta, is *the Chapel of S. Gennaro*, called *Il Tesoro*, and built in consequence of a vow, made by the City of Naples during the Plague of 1526. The entrance to this Chapel is through a magnificent Bronze Door, adorned with fine Columns of rare marble, and Statues of S. Peter and S. Paul. The interior of the Edifice is a Rondo, embellished with a Cupola, painted by Lanfranco!!! and supported by forty-two Corinthian Columns of brocatello; between which, on festivals, are placed thirty-six silver Busts of Saints, executed by Finelli; and eighteen Busts, in bronze, by other artists. Over the High-altar is a Statue of S. Gennaro in the act of blessing the people; and likewise a silver Tabernacle, containing the Head of the Saint, and two small Vessels filled with his Blood, supposed to have been collected by a Neapolitan Lady during his Martyrdom. Here also is a Picture of S. Gennaro coming out of the Furnace, by Spagnoletto. The Painting in the large Chapel, to the right of the High-altar, is by Domenichino!—as are the Arches and Angles of the Ceiling, and the Pictures in three of the small Chapels.

The Ceremony of liquefying the blood of S. Gennaro takes place three times a year; namely, in May, September, and December; and is an interesting sight to Foreigners: if it liquefy quickly, the joy expressed by the Neapolitans is great; but if there be any unex-

(i) Domenichino began to paint the Cupola; but died soon after the commencement of his

work; which, from motives of envy, was obliterated by Lanfranco.

pected delay, the tears, prayers, and cries, are excessive; as the non-performance of this miracle is supposed to announce some dreadful impending calamity.

*Chiesa di S. Filippo Neri da P. P. Gerolomini.* This is one of the handsomest Churches at Naples: the outside being cased with marble; the inside lined with the same, and divided into three aisles by twelve magnificent Columns of granite. The Pavement is marble, and very elegant; and the High-altar is composed of agate, sardonyx, jasper, lapis lazuli, mother of pearl, &c. Here also are fine Paintings in the Angles of the Cupola; a celebrated, though much damaged Fresco, above the Great Door, by Giordano, representing our Saviour chasing the Buyers and Sellers from the Temple; over the fifth Altar, on the right, S<sup>a</sup>. Teresa with her Carmelites at the foot of a Crucifix, by the same artist; and, on the opposite side, S. Francesco, by Guido. The Chapel of S. Filippo Neri is richly decorated; and contains, in its Cupola, a Painting, by Solimene, which represents the Saint in glory; and on the opposite side of the High-altar is another Chapel, the Cupola of which was painted by Simonelli, the subject being Judith shewing the Head of Holofernes to his army. The Chapel of S. Alessio contains a Picture by Pietro da Cortona; and in the Sacristy are Paintings attributed to Guido, Domenichino, Spagnoletto, &c. The Ceiling is by Giordano.

*Chiesa di S. Paolo Maggiore.* This stately Edifice stands on the site of an ancient Temple, erected by Julius Tarsus, Tiberius's Freedman; who consecrated it to Castor and Pollux. A considerable part of the portico of this Temple remained till the earthquake of 1688; but now, only two Columns and the Entablature are entire.

These noble vestiges of antiquity, two Bases of other columns, and the Trunks of the statues of Castor and Pollux (recumbent figures half buried in the wall) are on the outside of the Church; the interior of which is elegantly incrustated with marble, and ornamented with Paintings by Solimene, Massimo, &c. The Frescos on the Ceiling, by Corenzio, were originally fine, though now much injured; but that above the Great Door is in good preservation. The Sacristy contains the *chefs-d'œuvres* of Solimene; and the Cloisters of the adjoining Convent are supported by antique Columns, and built upon the Site of an ancient Theatre, where Nero first exhibited in public; because he deemed it less derogatory to imperial grandeur to act with the awkwardness of a Beginner in one of the Greeian Cities, than in his own Capital.

*Chiesa di S<sup>a</sup>. Maria Maggiore.* This Church is said to have been erected on the ruins of a Temple of Diana; and has a well-painted Ceiling.

*Chiesa di S. Pietro à Majella.* The Ceiling of the Nave is finely painted by Calabrese!

*Cappella di S. Severo.* This Chapel, the Mausoleum of the Sangro-family, and called S<sup>a</sup>. Maria della Pietà, is a singular Edifice, decorated with rare marbles, and surrounded with Arches; each of which contains a Sarcophagus, and a statue of one of the Princes of Sangro: attached to every adjoining pilaster is the Tomb of the Princess who was wife to the Prince in the Arch; each being ornamented with a Statue representing the most conspicuous virtue of the Lady in the Tomb. One of the most remarkable Statues is that of Modesty, covered from head to foot with a veil; through which, however, the features are clearly discernible. The sculptor was Corradini. Vice undeceived



is likewise a remarkable work ; it represents a Man caught in a net, and struggling to extricate himself, by aid of the Genius of Good-Sense ! the sculptor was Queirola. Here, likewise, is a dead Christ covered with a veil, which seems damped by the sweat of Death !! The sculptor was Giuseppe San Martino ; and all these works peculiarly merit notice from being original ; as neither Greeks nor Romans seem to have attempted shewing the face and form with distinctness through a veil. The Chapel has suffered severely from earthquakes.

*Chiesa della S. S. Annunciata.* This Edifice, which was destroyed by fire, and rebuilt in 1782, according to the designs of the Cav. Vanvitelli, is one of the most chaste and beautiful specimens of architecture at Naples. The Columns by which it is supported, forty-four in number, are all of white marble. The Prophets in the Angels of the Cupola are by Fischietti ; to whose pencil they do honour. The Pictures which adorn the High-altar, and those of the Cross, are by Francesco La Mura. A Chapel on the right, near the High-altar, is ornamented with a beautiful *Pietà*, by Spagnoletto : and another chapel, near the Great Door, contains a Picture of the Madonna, our Saviour, and Cherubs, the last of which are finely executed. The Ceilings of the Sacristy and Tesoro are painted by Corenzio ; and the Presses exhibit the Life of our Saviour curiously sculptured in wood, (some parts being gilt,) by Giovanni di Nola.

*Chiesa di S<sup>a</sup>. Maria del Carmine*—superbly embellished with rare marbles ; and containing

Paintings by Solimene, Giordano, and Paolo Matteis.

*Chiesa di S. Martino*<sup>k</sup>. This Church, which once belonged to the magnificent Certosini Convent, now the Asylum of Military Invalids, was built after the designs of the Cav. Fansaga, and is more splendid and beautiful than any other sacred edifice at Naples : indeed it may vie with every church existing, in the excellence of its paintings, and the value of its marbles and precious stones. Above the Principal Entrance is a Picture, by Massimo, representing our Saviour dead, and attended by the Madonna, the Magdalene, and S. John. The Ceiling and upper part of the Walls of the Nave were painted by Lanfranco, except the Twelve Prophets, by Spagnoletto, which are particularly fine !! and the Figures of Moses and Elias by the same artist. The Choir is beautiful ; and exhibits Paintings on the Ceiling, begun by the Cav. d'Arpino, and finished by Berardino. The unfinished Picture of the Nativity, immediately behind the High-altar, is by Guido, who did not live to complete it : the other Pictures are by Massimo, Lanfranco, and Spagnoletto ; that of our Saviour administering the Communion, (by Spagnoletto,) and that of the Crucifixion, (by Lanfranco,) are much admired. The High-altar is splendidly adorned ; as likewise are the Altars of the Chapels. That consecrated to S. Bruno contains a fine Altar-piece, &c., by Massimo—another Chapel is finely painted by Matteis—another, by Solimene—another is embellished with three good Pictures ; namely, S. John baptizing our Saviour, by Carlo Maratta ! S. John preaching, by

(k) The Church of S. Martino stands near the Castello di S. Elmo, on the hill called Monte-Vomero, which rises above the City of Naples. To persons who walk, the distance is inconsiderable ; though, from the

steepness of the ascent, and the almost innumerable steps which compose the foot-way, this walk is fatiguing. The coach-road is circuitous, but good.



Matteis; and the decapitation of the Saint, by Massimo. These Chapels are likewise rich in Sculpture. *The Sacristy* contains a Ceiling beautifully painted by the Cav. d'Arpino — Presses ornamented with Mosaics made of wood, and executed in a masterly style by a German Monk, in 1620 — a fine Picture of our Saviour on the Cross, the Madonna, the Magdalene and S. John, by the Cav. d'Arpino — S. Peter denying our Saviour, by Caravaggio!! — and our Saviour carried up the Holy Stairs to the house of Pilate, by Massimo and Viviani. The Ceiling and Arches of *the Tesoro* are by Giordano! and above the Altar, which exhibits magnificent precious stones, is a Painting of our Saviour dead, with the Madonna, the Magdalene, S. John, &c., a highly celebrated work, considered as the master-piece of Spagnoletto!!! *The Council Hall* contains a Ceiling painted by Corenzio — the Doctors of the Church, ten in number, by Paolo Fignolio — and the Flagellation, by the Cav. d'Arpino! *The next Apartment* contains the History of S. Bruno round the Walls; with sacred subjects on the Ceiling, by Corenzio! The Corridors of the adjoining Convent are composed of marble supported by Columns of the same; and the view from the interior of this proudly situated Edifice is enchanting. Immediately below the Conventual Garden lies the large flat-roofed City of Naples: whose streets appear like narrow foot-paths; while the buzz of the inhabitants, looking like pigmies, and the noise of the carriages, which

seem no larger than children's toys, are with difficulty distinguishable. On one side is Capo di Monte, and the rich Neapolitan Campania; on another rise the majestic mountains of the Apennine, with Vesuvius in their front; while on another lies the wide-stretching Bay of Naples, bordered by Portici, &c., on the left, and Pozzuoli, &c. on the right. This stupendous view is seen to the greatest advantage from that part of the Conventual Garden called *The Belvedere*<sup>1</sup>.

*Castello S. Elmo* — a Fortress, originally denominated S. Ermo, and, afterwards S. Erasmo, was begun by the Normans; and is chiefly formed out of an immense rock, said to be hewn into Subterranean apartments which extend to the Castello Nuovo. Charles V made it into a Citadel<sup>m</sup>.

On the road from Naples to the Church of S. Martino is *the Villa-Floridiana*; which Travellers usually visit: and about four miles distant from S. Elmo, on a lofty Hill, stands *the Church of the Camaldoli*; which commands a most extensive View, and is embellished with Paintings by Calabrese, Baroccio, &c.

*Albergo de Poveri*. This immense and magnificent Building (not yet finished) is an Asylum for Orphans and Children whose parents cannot afford to give them the advantage of education. Here the Boys are instructed in reading, writing, drawing, engraving, the elements of the mathematics, &c.; and the Girls in sewing, spinning, weaving linen, knitting, and other things useful to the poor.

(l) The abominable Neapolitan custom of throwing dead bodies, without coffins, into burial-places under the Churches, renders those which are most used as receptacles for the Dead, dangerous to the Living.

Travellers who wish to visit the Churches least objectionable on the above-mentioned account, should confine themselves to Sa. Maria del Parto — S. Martino — Trinità Maggiore — Sa. Chiara — S. Domenico Maggiore — Sa.

Maria della Pietà — S. Paolo Maggiore — S. Filippo Neri — S. Gennaro — the Annunciata, and the S. S. Apostoli.

(m) The Hill on which this Fortress stands was anciently called *Ermo*, from a Phœnician word, signifying *high* and *sublime*; and subsequently acquired the appellation of S. Erasmo, in consequence of a Chapel being erected on its summit, and dedicated to that Saint.

Naples contains several Theatres. The *Teatro Reale di San Carlo*, the largest and most splendid Opera-house in Italy, was so nearly destroyed by fire, during the year 1815, that nothing but the party-walls, and front of the building, remained: eleven months afterwards, however, this Theatre rose from its ashes, ornamented with even more than its original splendour; and exhibiting six rows of boxes, a *parterre* capable of accommodating six hundred and seventy four persons seated, and above one hundred and fifty standing; a stage, the dimensions of which are immense: spacious corridors; excellent stairs; and an adjoining edifice, called *the Ridotto*, which comprises ball-rooms, eating-rooms, and apartments for gaming; the last were constantly open, night and day, till the Revolution; from which period they have been shut up. The *Teatro Reale del Fondo* is another Opera-house, smaller than San Carlo, but handsome. The *Teatro de' Fiorentini* and the *Teatro Nuovo*, are appropriated to Buffa Operas and Plays. The *Teatro di San Ferdinando* is larger than any other, except San Carlo. The *Teatro della Fenice*, and the *Teatro di San Carlino*, are very small, but much frequented on account of *Pulcinella*<sup>(\*)</sup>, who exhibits in these Theatres; and is a character peculiar now, to the Kingdom of Naples, and, apparently, of Grecian origin: his performances are highly amusing to Persons acquainted with the Neapolitan dialect. The *Teatro della Fenice*, and the *Teatro di San Carlino*, are usually open twice, during twenty-four hours, namely, at five in the afternoon; and again at ten at night. The Theatres Royal are opened al-

ternately; because the same singers, dancers, and musicians, belong to both.

The principal Promenades are, the *Villa Reale*; the *Chiaja*; the *Giardino Botanico*, made by the French, and lying in the way to the *Campo Marzo*, also made by the same nation; who likewise constructed a Road called, by them, *Strada-Napoleon*, which extends from Naples to Capo-di-Monte; and is a magnificent and particularly beneficial work; as carriages which could not formerly be drawn up the hill without four horses, now go constantly with a pair; so that this beautiful drive is become, during summer, the favourite airing of the Neapolitans. The Road begun by Murat, and extending from the Mergellina to the western extremity of Capo-Coroglio, is likewise a beautiful promenade, of above two miles in length, leading toward Pozzuoli; so that persons who visit that Town are no longer compelled to go by the old road, which passes through the Grotto of Posilipo<sup>o</sup>.

Persons who have time to spare would do well to visit *the Market built by the French* in imitation of an ancient *Forum Venum*; and ornamented by a figure of Abundance in its centre: (this Market communicates with the Strada-Toledo.) British Travellers should likewise visit *the Chapel of the Crocelle*, in the Chiatamone; where a Monument has been lately erected to the memory of the Rev. John Chetwode Eustace; the eloquent and animated author of "*The Classical Tour through Italy*." This monument consists of a plain tablet of white marble; on which, between two pillars, a female figure (perhaps representing Italy) stands

(\*) In Neapolitan, *Polecenella*.

(o) Opposite to Capo Coroglio a narrow path on the left leads down to Reservoirs for

Fish, mentioned by Pliny, as belonging to Vedius Pollio.

in relief, leaning, in a pensive attitude, on a tomb; and by her is a stork, in the act of devouring a serpent. The inscription is in Latin, and ends with the following lines:

*"Care, vale! Patriæ manet, æternumque  
manebit  
Te genuisse docus, non tumultasse dolor."*

Great care should be taken by Foreigners to procure good water, a scarce commodity at Naples; that of the Fontana-Medina, near the Largo del Castello, and that of the Fontana di S. Pietro Martire, and its environs, is wholesome; but persons who do not contrive to procure water from one of these Fountains, which are supplied by an aqueduct, incur the risk of being attacked with a dysentery, or some other putrid disease.

The Climate of Naples differs materially in different parts of the City. Persons who wish for a situation congenial to weak lungs, should reside in the Fouria. In the Largo del Castello and its environs the air is tolerably soft: but in the quarter of S. Lucia the vicinity of the sea, united with the dampness occasioned by a tufo mountain, directly under which the houses are built, renders the situation dangerous to invalids, and not very wholesome even for persons in health. The houses on the Chiaja are less dangerous than those in the quarter of S. Lucia, because further removed from the tufo mountain; but their situation is too bleak for persons afflicted with tender lungs. Pizzo-Falcone is

wholesome, and quiet; a peculiar advantage at Naples.

The society in this City is not so good as at Rome; neither is the Carnival so brilliant: but the Festival of S<sup>a</sup>. Maria Piedigrotto, on the 8th of September, is a sight worth seeing<sup>p</sup>.

Here are several Hotels, and a considerable number of private Lodging-houses; among the former of which are, *The Vittoria—The Crocelle—The Grand Europa—The Gran-Bretagna—The Hôtel des Iles Britanniques—and Franks's Hotel.*

Mr. Roskilly, an eminent English Surgeon, resides constantly at Naples, as does Mr. O'Reilly, likewise an English Surgeon; and at the present moment (1827) one or two English Physicians reside there also.

The character of the Neapolitans appears to have been mistaken by Travellers; who seem inclined to think the lower classes cunning, rapacious, profligate, and cruel; and the more exalted ignorant, licentious, and revengeful: this, however, is not, generally speaking, true; for the common people are open-hearted, industrious, charitable<sup>q</sup>, and though passionate, so fond of drollery, that a man in the greatest rage will suffer himself to be appeased by a joke; and though a Neapolitan sometimes does an injury, from the first impulse of anger, he is not malicious. Those among the common people who have mixed much with Foreigners are expert in making bargains, and eager to extort money; but those who have lived chiefly

(p) On the eve of the Festival of Corpus Christi, the Magistrates of Naples give a Concert of vocal and instrumental music to the common People, in a long and wide street, which is fitted up for the occasion, with Galleries on each side; a Fountain in the centre, decorated with evergreens and statues; and, at the upper end, a handsome Temple, in which the musicians are placed. The street is brilliantly illuminated; and all these preparations are made within the space of six hours.

The concert begins at eight in the evening, and ends at ten. This entertainment is called *the Festa di Chiatamone.*

(q) It is not uncommon to find persons, among the lower classes of Neapolitans, who, from motives of charity alone, adopt and maintain Foundlings; calling them the Children of the Madonna. Charity, however, is a virtue found among all ranks of persons in France, Italy, and Magna Græcia.

among each other display no such propensities; and what seems to indicate a good disposition is, that they all may be governed by kind words; while a contrary language never fails to frustrate its own purpose. Gentlemen of the church, law, and army, are well educated: and in this middle rank may be found as much true friendship, as much sterling worth, and as many amiable characters, as in any nation whatsoever: neither are examples wanting, among the nobility, of talents, erudition, and moral virtue, though such, for a length of years, has been the nature of the

Neapolitan Government, that persons gifted with power to distinguish themselves have seldom ventured to exert it. Further, we should recollect that Parthenope, long the envied prize contended for by Potentates, and consequently accustomed to a perpetual change of masters, has lost her natural energy; and is become, not from her fault, but her misfortune, irresolute and inconstant; although she still retains that quickness of understanding, and perfect civilization, for which the Greeks and Latins have been, from ages immemorial, celebrated.

## CHAPTER X.

### ENVIRONS OF NAPLES.

Excursion to Baiæ—Virgil's Tomb—Grotto of Posilipo—Island of Nisida—Pozzuoli—Cathedral—Pedestal ornamented with bassi-relievi—Temple of Jupiter-Serapis—Piers of the ancient Mole—Monte-Nuovo—Lucrine Lake—Lake Averna—Temple of Proserpine—Grotto of the Cumæan Sibyl—Nero's Villa and Vapour Baths—Cæsar's Villa—Baiæ—Temple of Venus—Camere di Venere—Public Baths—Temples of Mercury and Diana Barana—Villa of Marius—Piscinæ of Hortensius—Villa of Lucullus—Piscina Mirabile—Cape and Port of Misenum—Cento Camerelle—Sepolcro d' Agrippina—Amphitheatre of Pozzuoli—Excursion to Cumæ—Solfatara—Sepulchral Monuments of Puteoli—Cicero's Villa—Arco Felice—Ancient Cumæ—Grotto of the Sibyls Cumæa and Cumana—Tempio de' Giganti—Excursion to the Lake d'Agnano—Villa of Lucullus—Baths of S. Germano—Grotto del Cane—Pisoiarelli—Astroni—Excursion to Caserta—Aqueduct—Palace—Ancient Capua—Excursion by night to Vesuvius—best Cicerone—Expense attending this Excursion—Herculaneum, how discovered—description of that City—descent into the Theatre—Excursion to Pompeii—Destruction of Torre del Greco, &c. in 1791—Least fatiguing method of seeing Pompeii—discovery of that City—Excavations made by the French—Present appearance of Pompeii—Objects best worth notice there—Customs and manners of the Moderns similar to those of the Ancients—Excursion to Pæstum—time employed in going—expense—Cross-road—High-road—Nocera—Cava—Vietri—Salerno—Pæstum; its supposed origin—Walls, Gates, Temples, &c.—Sonnet—Eboli—Convent of La Trinità—Excursion by water to Sorrento—situation of that Town—Accommodations—Antiquities—Climate—Description of the Plain of Sorrento, &c.—Character of the Sorrentines—Provisions—Lodging-houses—Massa—Amalfi—Castel-a-mare—Capri—Excursion to the Islands of Procida and Ischia.

#### EXCURSION TO BAIÆ.

THE most convenient mode of making this excursion is to hire a caleche, from nine in the morning,

for eight hours, to go to Pozzuoli, and wait there, till wanted. Having driven in this carriage to the end of the Riviera di Chiaja, it is

(r) Some writers have said that, among the populace at Naples, there are forty thousand termed *Lazaroni*, from having no home, and being consequently compelled to make the streets their sleeping-place: this, however, is

a mistake; for, in proportion to the population, there are not more indigent persons without a bed at Naples, than in other Cities of Southern Europe.

usual to dismount, and walk to a Garden, where, situated on the summit of the arch of that entry to the Grotto of Posilipo which fronts the City, stands *the Tomb of Virgil*: its shape appears to have been a cylinder, with a dome, supported by a square base, and ten niches for cinerary urns: these, however, have disappeared; as likewise has the bay-tree by which this Sepulchre was once overshadowed. Virgil's Tomb gave birth to the four following and beautiful lines: their author was asked, "whether he would prefer Fame during life, or Renown after death?" to which question he answered thus:

"*Virgilii ad tumulum divini præmia Vatis,  
Extendit viridem laurea densa comam.  
Quid tibi defuncto hæc prosit? felicior olim  
Sub patulæ fagi tegmine vivus eras.*"

The Garden which contains this Tomb commands a magnificent view; and in an Arbour here, immediately above the English Burial-ground, Travellers frequently dine.

On returning hence, it is usual to drive through *the Grotto of Posilipo*<sup>t</sup>; putting up the Hood of the Caleche while passing that part which is near Pozzuoli, and, at times, damp and unwholesome. Mention is made of this Grotto by Strabo, Seneca, Pliny, &c.; but by whom it was formed seems uncertain. At the entrance is a Chapel; in the centre are two large funnels cut through the roof to admit light and air; and suspended over the road are lamps always kept burning. The length of the Grotto is computed to be two thousand three

hundred and sixteen English feet, its breadth twenty-two, and its height in the most lofty part eighty-nine. After emerging from this singular cavern, the road to Pozzuoli passes *the Island of Nisida*, formerly *Nesis*, where Marcus Brutus had a Villa; and where now is the Lazzaretto. On arriving at *Pozzuoli*, (called, by the Greeks, *Dicæarchia*<sup>u</sup>, and, by the Romans, *Puteoli*,) it is necessary to engage a Guide, a Boat for Baiæ, &c., and a Donkey to go round by land to the Lucrine Lake: a couple of Torches are likewise requisite for the subterranean part of the excursion; and may be purchased at Pozzuoli: and, while their boat is preparing, Travellers usually visit the objects best worth notice in this Town. *Its Cathedral*, once a Temple consecrated to Augustus, exhibits large square stones joined together without cement, and remains of Corinthian Columns, with an Architrave, all of which appear to have belonged to the ancient Edifice. In the principal Piazza stands a *Pedestal of white marble*, found in 1693; on which are represented Figures in *basso-relievo* personifying the fourteen Cities of Asia Minor, destroyed, during one night, by an earthquake, in the reign of Tiberius; and rebuilt by that Emperor. In the same Piazza is an ancient Statue, bearing the name of Q. Flavio Masio Egnatio Lolliano: and not far distant is the Temple dedicated to *the Sun*, under the name of *Jupiter-Serapis*<sup>v</sup>, a magnificent Edi-

(s) The Author of this Work was favoured, by a friend, with the following imitation of these lines:—

The glorious plant that crowns the poet's head  
Still throws its fragrant leaves o'er Virgil dead;  
But to the lifeless eye, th' unconscious heart,  
What pleasure can its fragrant leaves impart?  
Far happier He when 'neath the beechen shade,  
At ease outstretch'd, his living form was laid.

(t) Παύσις της λύπης, the ancient appellation given to this part of the environs of Naples, means *a cessation from sorrow*: and no spot can exhibit more cheerful beauty than the Hill of Posilipo.

(u) Δικαιαρχία.

(v) This name is probably derived from two Hebrew words denoting *the burning fire, or substance*.—See PARKHURST'S *Hebrew Lexicon*, 7th edit. 8vo., p. 346.

The Temple of Jupiter-Serapis is seen to peculiar advantage by torch-light.

fice erected during the sixth century of Rome; but partly thrown down, and completely buried by an earthquake, till the year 1750 of the Christian era; when it was fortunately discovered by a peasant, who espied the top of one of the Columns a few inches above-ground; in consequence of which an excavation was begun, and the Temple displayed to view, almost entire: indeed, had those parts which were thrown down by the earthquake been restored to their proper places, this Building would have exhibited the most perfect, and one of the noblest vestiges of antiquity yet discovered—but, alas, the Kings of Spain and Naples, instead of restoring, or even leaving things in the state wherein they were found, have taken away columns, statues, all, in short, that they thought worth removal: neither have they excavated sufficiently; as the front of the principal entrance does not appear to be yet unburied: enough, however, meets the eye to form one of the most interesting objects imaginable. This Temple is an hundred and thirty-four English feet long, by an hundred and fifteen feet wide, its form being quadrangular. Its Pavement consists of beautiful marbles, with which the whole Edifice appears to have been lined: three of its Columns alone remain standing; and these have been robbed of their capitals: each Shaft is one solid piece of cipollino. Four flights of marble steps led to the middle part of the Temple; which part was sixty-five feet in diameter, and of a circular form; and near the Site of

one of the Flights of Steps are two Rings of Corinthian brass, to which the victims destined for slaughter were probably fastened: the Receptacles for their blood and ashes still remain; as do the Bathing-rooms for the Priests, which are nearly perfect. The quantity of water in and about this Temple, added to the circumstance of there being, within its walls, upward of thirty Small Apartments, several of which resemble Baths, induces antiquaries to think the Sick and Infirm resorted hither, to bathe in consecrated water, which the priests provided; obtaining, no doubt, thereby, a considerable revenue<sup>w</sup>.

After having seen this Temple, Travellers usually embark in their little vessel, and examine *the Piers of the ancient Mole*, a magnificent work, supposed to have been constructed by the Greeks, and repaired by the Roman Emperors, and to which Caligula joined his Bridge of Boats. Then leaving on the right, Monte-Nuovo, (formed A. D. 1538, in thirty-six hours, by a volcanic explosion<sup>x</sup>;) it is usual to land at the *Lucrine Lake*<sup>y</sup>; between which and the Lake Avernus<sup>z</sup> Agrippa opened a Canal of communication, forming of both *the Julian Port*: and in this vicinity is the Lake Avernus, the Tartarus of Virgil, described in the sixth book of the *Æneid*, and once so noxious, that if birds attempted to fly over it, they dropped down dead<sup>a</sup>. On its banks are *ruins of a Temple*, supposed to have been dedicated either to Proserpine or Pluto; and hence, a shady and beautiful path leads to

(w) The water adjoining to this Temple is now used for medicinal purposes.

(x) The earthquake which produced Monte-Nuovo ingulphed the Village of Tripergole, filled up great part of the Lucrine Lake, and probably destroyed the Oyster-beds for which it was celebrated by the Latin poets.

(y) According to Pliny, a Dolphin, during the reign of Augustus, frequented this Lake; and was rendered so tame by a Boy, that he would sit upon the Fish's back, and cross the

Lake in this manner.

(z) Supposed to be the crater of an extinct volcano.

(a) Ancient historians assert that no Fish could exist in this Lake: at present, however, it abounds with Fish; and many aquatic Birds not only fly over it, but repose unhurt upon its bosom. It was originally called *Aornos*, a Greek word, which means *without Birds*.—See LUCRET. lib. vi.



what is denominated *the Grotto of the Cumæan Sibyl*, supposed to have led from Virgil's Tartarus to the Cocytus, Acheron<sup>b</sup>, Styx, Elysium, &c. Through this Cavern, (the Grotto of Posilippo in miniature,) Travellers proceed by torch-light, passing what are called *the Sibyl's Baths*; which consist of three small Chambers decorated with Mosaics; but now filled near two feet deep with water; and, after quitting the Cavern, sending the Donkey by land to Bauli, and re-embarking in their boat for *Nero's Villa*; where it is usual to visit *the Vapour Baths*; which are, however, intensely hot, and extremely oppressive: the Neapolitans use them during summer; and the water here boils an egg in two minutes. On re-embarking for Baiæ, Travellers pass *other Hot Baths*, which belonged to Nero's Villa: and *the Steps* which led from that Edifice to the sea; together with *the Ruins of Cæsar's Villa*, situated upon the north point of the Bay of Baiæ. The first object of interest which presents itself at Baiæ is *the Temple of Venus-Genitrix*; a beautiful Ruin, the outside of which is octagonal, the inside circular. The Garden immediately behind this Temple contains Chambers, called *Le Camere di Venere*, which exhibit remains of stucco Ornaments finely executed; and adjoining to these Chambers are *Ruins of Public Baths*. In this vicinity stand *the Temples of Mercury and Diana Baïana*; the first of which is a circular Edifice, nearly perfect; with an Aperture in its Dome similar to that of the Pantheon: the second is a picturesque Ruin; and appears to

have been hexagonal without; but, like the Temple of Venus, circular within. Some writers imagine these three Temples, as they are now called, made part of the Public Baths. After having examined them, Travellers usually return to their boat; rowing past *the Villa of Marius*, and *the Piscinæ of Hortensius*, the foundations of which may still be discerned under water, and then relanding at Bauli, and ascending to *the Villa of Lucullus*, where Tiberius expired. The Substructions of this Villa, and the celebrated *Reservoir*, called *Piscina Mirabile*<sup>c</sup>, consisting of forty-eight Piers, merit observation; as does the neighbouring *Cape of Misenum*, whose harbour contained the Roman Fleet, commanded by Pliny the elder, at the time of that eruption of Vesuvius which buried Herculaneum, Pompeii, and Stabiæ. Misenum was the principal Port of the Romans in the Tyrrhene sea, as Ravenna was in the Adriatic; and the summit of the Hill on which stand the Ruins of the Villa of Lucullus commands a fine view of the former Port, the Stygian Lake, (for such, according to Virgil, is the Mare morto, or third Basin of this Harbour,) and the Elysian Fields<sup>d</sup>, situated on the banks of the Mare morto. When returning from the summit of the Hill, it is customary to visit the *Cento Camerelle*, supposed to have been a Prison; and consisting of several small Subterranean Apartments vaulted, and lined with plaster. After having seen what appears to have been the Guard-rooms, and descended into the Vaults, by the aid of torches, Travellers usually

(b) The Acheron was the *Palus Acherusia* of the ancients; called, by Virgil, from the blackness of its water, *Palus Tenebrosa*. The Lake of Fusaro is situated on the *Palude Acherusia*; and, at certain seasons, a Traiteur resides near the Lake, and supplies Travellers with dinner.

(c) This building contained Reservoirs of

purified water, for the use of the Roman Fleet: which water, from being purified before it entered the Reservoirs, was not liable to become putrid when kept in barrels.

(d) The Elysian Fields are supposed to have been a Roman Burial-ground for persons of opulence.

stop, on their way back to the Marina di Bauli, to examine a *double Row of Columbaria*; and then visit lastly what is called *Il Sepolcro d'Agrippina*; though probably it was a Corridor of the Theatre which belonged to her Villa; for, according to Tacitus, she was privately buried, after having been killed by order of Nero; and the identical spot which enclosed her remains is unknown\*.

On returning to Pozzuoli, Travellers usually go (while their carriage is getting ready) to visit *the Amphitheatre*. This Edifice, though better preserved than any other ancient Structure at Pozzuoli, has suffered considerably from earthquakes. Its form is an oval, and it had two stories; its Arena is about an hundred and ninety feet long, by an hundred and thirty wide: its Walls are composed of large square stones; and the number of spectators it contained was forty-five thousand. Near this spot is a Subterranean Ruin, called *Il Laberinto di Dedalo*; but more probably a Reservoir for the water used in the Amphitheatre†.

#### EXCURSION TO CUMÆ, &c.

In order to visit Cumæ, &c., it is advisable to leave Naples about nine o'clock, in a Caleche hired for the morning; and, on reaching the Gate of Pozzuoli, it is expedient to engage a Cicerone, and go under his guidance to *the Solfatara*; in order to see the process of making alum, vitriol, and sal-ammo-

(e) Many persons extend this excursion, by visiting *the Theatre of Misenum*, of which part of the Proscenium, the Declivity for Seats, and the Corridors remain; and by likewise visiting *the Grotta Traconara*, a vast Reservoir under the Promontory, and *the Fish Ponds of Lucullus* under its western side. Pliny says, the Fishes in these Reservoirs, belonging to the Roman Villas at Baïæ, were so tame that they fed out of the hand; and when called by their feeders leaped out of the water; that each Fish knew its name; and that several of them were decorated with necklaces

and ear-rings. Hence it is usual to proceed to the *Villa of Cicero*, of which a Wine-cellar alone remains; the stately porticos and spacious gardens described by Pliny, being all swept away by the hand of Oblivion. Cicero called this Villa *The Academia*, from having composed his *Academic Questions* here: and here died the Emperor Adrian; to whose memory Antoninus Pius erected a stately Temple to serve the purpose of a tomb. Between this Villa and the Arco Felice, the road presents an interesting and picturesque view from the banks of the Lake Avernus, comprehending Monte-Nuovo, the Temple supposed to have been dedicated either to Proserpine, or Pluto; the Lucrine Lake, with part of Baïæ, Misenum, Capri, &c.; and previous to arriving at the Arco Felice it passes *remains of the Aqueduct* which conveyed water to Cumæ, and the neighbouring Villas. *The Arco Felice*, or *Gate of Cumæ*, (the most ancient City in this part of Magna Græcia,) served also for a Citadel and an Aqueduct; and its summit, if the day be clear, commands a fine view of the Circean Promontory, and the Islands of Ischia, Ponza, and Vandalena; the last of which was the ancient *Pandataria*, whither Julia was banished. Remains of *the Via-Consularis*, leading from Pozzuoli to Cumæ, are discoverable on each side of the Arco Felice; to the right of which is a Ruin, called *the Temple of the*

and ear-rings.

(f) The expenses usually attendant upon this excursion are,—Caleche, if it go no further than Pozzuoli, two piastres; but if it proceed to Fusaro, three ducats—Boat with four oars, three ducats—Cicerone, from ten to twelve carlini—Temple of Jupiter-Serapis, two carlini—Baths of Nero, three or four carlini—Camere di Venere, two carlini—Cento Camerelle, two carlini—Piscina Mirabile, two carlini—Donkey and Guide, from six to eight carlini. It is not necessary to have a boat with four oars, unless the party be large.

*Giants*, because some colossal statues were found within its walls: here likewise are considerable remains of the Cumæan Aqueduct: and hence the road proceeds through what appears to have been *one of the streets of Cumæ*, to *the Castle*; which, judging from the large stones it is composed of, was an ancient Grecian work; and which, during the fifth century, when Alaric, King of the Westrogoths, subdued this country, was in such good condition, that he deposited the spoils of his conquests here, as a place of strength<sup>s</sup>. After examining this Ruin, Travellers usually ascend the Hill above it; where, according to Virgil, Dædalus alighted, after his flight from Crete, consecrated his wings to Apollo, and built a Temple to that god: but the only antiquities now remaining here are *Baths* and *Reservoirs* for water. From the summit of this Hill the Acheron is distinguishable toward the south; and about four miles northward stands *the Torre di Patria*, on the site of the ancient *Linternum*, whither Scipio Africanus retired; and where he died. After descending from the height which exhibits this prospect, Travellers usually visit a Grotto, called that of the *Sibyls Cumæa and Cumana*; and then return to Naples by the Lake of Fusaro. The Grotto is supposed to communicate with that on the margin of the Lake Avernus; and contains *an ancient Staircase*, leading to several *ancient Baths*<sup>h</sup>.

#### EXCURSION TO THE LAKE D'AGNANO, &c.

In order to visit the Lake d'Ag-

(g) Tarquinius Superbus, after his expulsion from Rome, obtained an asylum at Cumæ. This Town took part in the Punic wars, and was ravaged by the Carthaginians: it became a Roman Colony under Augustus, and is called, by Juvenal, "*Vacua Cumæ*," from having been ruined by war and pestilence. Narseo besieged and made himself

nano, &c., it is advisable to hire a Caleche for four hours; driving to the Village immediately beyond the Grotto of Posilipo, enquiring there for the Keeper of the Grotto del Cane, and proceeding, accompanied by him, to *the Lago d'Agnano*, once the crater of a volcano, as appears by its form; and likewise by the volcanic substances surrounding it. On the banks of the Lake are *some remains of a Villa which belonged to Lucullus*, who opened a communication between the sea and this Lake; converting the latter into a Reservoir for Fish. Contiguous to the Ruins of this Villa are *the Vapour Baths of S. Germano*, frequented, during summer, by persons afflicted with the rheumatism: and not far distant is *the Grotto del Cane*, the mephitic air of which throws a dog into convulsions, extinguishes a lighted torch, and prevents a pistol from going off: but the first being a cruel experiment, Travellers frequently content themselves with witnessing the two last. The next object of interest is the *Pisciarelli*; a Rivulet of Boiling Water, issuing from the base of the cone of the Solfatara, and, in distance, about a mile from the Lago d'Agnano. This Water boils an egg in eight minutes, and is strongly impregnated with alum and vitriol; the latter of which preponderates to such a degree as to produce ink, when mixed with galls. Every little aperture in the earth round this Hill exhibits sulphur crystallized, sal-ammoniac, vitriol, &c. Hence Travellers are conducted, in the last place, to *Astroni*, a romantic Crater of an extinct Vol-

cano, now converted into a Royal master of it, by penetrating through the Sybil's Grotto: Romualdo II, Duke of Beneventum, took it, in 715; and the Neapolitans destroyed it, in 1207.

(h) The Cicerone who attends Travellers during this excursion expects a fee of ten carlini; he furnishing torches for the Grotto of the Sibyls.

hunting Park. The Crater is walled round at its summit (to prevent the Game it contains from escaping,) and computed to be about four miles and a half in circumference. The interior part exhibits solid lava, scorïæ, tufo, pumice, and other productions usually found in active volcanos<sup>1</sup>.

#### EXCURSION TO CASERTA, &c.<sup>k</sup>

The distance between Caserta and Naples (as already mentioned) is thirteen miles: and persons going from the latter to see the former place, and intending to accomplish the excursion in one day, usually take fresh horses from the Post-house at Caserta, in order to visit *the Aqueduct*, which is five miles further distant. This celebrated modern work owes its existence to Charles III, of Naples, who employed, as his architect, the Cav. Vanvitelli: and after a Passage had been cut through lofty mountains, and a Bridge erected, stupendous in height, and beautiful in construction, the Waters of Nine Springs at Airola, were conveyed to Caserta, a distance of twelve miles, by this Aqueduct; which, computing its sinuosities, is nearly twenty-seven miles in length. About three hours must be employed to see it properly, reckoning the drive to and fro. On returning to Caserta Travellers usually visit *the Palace*, built likewise by Vanvitelli, at the command of Charles III; and in point of size and architecture, the most splendid Royal Residence existing: its form is rectangular; its length seven hundred and forty-six feet, its breadth five hundred and seventy-six, and its height one hun-

dred and thirteen feet<sup>1</sup>. Superb Columns of giallo antico ornament the outside of this Edifice, the principal Court of Entrance to which is five hundred and seven feet in length, and particularly magnificent; so likewise is the great Staircase. The Vestibule to the Chapel, and the Chapel itself, highly merit notice; the latter contains a fine Picture by Mengs. The large Theatre is decorated with twelve Columns of basalt, taken from the Temple of Jupiter-Serapis, and may vie, in point of size and splendour, with several of the public theatres of Europe; but the Royal Apartments in this Palace, though vast, and beautifully proportioned, are so ill furnished as to be little worth attention.

About one mile distant from the Palace at Caserta is *the Silk Manufactory of S. Leucio*; established by Ferdinand I, and still under Royal Patronage. The Manufacturers form a small Colony, living in the buildings which surround the Palazzo di Carditello, a Royal Residence, beautifully situated on a Hill, which commands a magnificent view.

#### EXCURSION TO VESUVIUS.

The Author of this Work, wishing to see a slight Eruption of Vesuvius, which happened in November 1818, hired a carriage to go to Resina (five miles distant from Naples); took a basket of cold meat, bread, and wine, together with six torches<sup>m</sup>; and set out, accompanied by two Ladies, five hours before sunset. When arrived at Resina, the party drove to the House of Salvatore Madonna, the principal, and by far the

the same day, is three ducats.

(<sup>l</sup>) According to the Naples Guide, published in 1826, the length of this Palace is 803 English feet, and its breadth 623.

(<sup>m</sup>) These torches are eighteen grani each, if bought at Naples; and three carlini each, if bought at Resina.

(i) To the Keeper of the Grotto del Cane, and Vapour Baths, it is usual to give five or six carlini; and to the Keeper at Astroni two carlini.

(k) It is not necessary to carry a cold dinner to Caserta, as refreshments may always be obtained at the Post-house there. The expense of a Caleche, for going and returning

best informed Cicerone of the Mountain<sup>n</sup>; and after dismissing their carriage, and giving directions that it should be ready again in seven hours, at the same place, to convey them back to Naples, they requested Salvatore to provide mules, guides, and one *chaise-à-porteur*; and likewise to undertake to pay the guides himself; in order to prevent importunities for more than the proper price, namely, each donkey and guide one ducat, and each *chaise-à-porteur*, with eight men, six ducats. To the Cicerone it is customary to give from twelve to fifteen carlini<sup>o</sup>. From Resina to the Hermitage on Vesuvius there is a good mule-path, and the ride occupies about two hours: thence, toward the Crater, during 1818, mules proceeded with safety for half an hour longer; but, afterwards, Travellers were compelled to walk, or to be carried in a *chaise-à-porteur*. This walk was very laborious, and occupied a full hour: but, on reaching the little Plain immediately below the Crater, every sensation of fatigue was banished by the sight of five distinct streams of fire issuing from two mouths, and rolling, wave after wave, slowly down the mountain, with the same noise, and in the same manner, as the melting Glaciers roll into the valley of Chamouni: indeed, this awful and extraordinary scene would have brought to mind the base of the Montanvert, had it not been for the crimson glare and excessive heat of the surrounding scorïæ.

(n) Salvatore Madonna resides at the Fontana di Resina. He furnishes every possible accommodation for ascending Vesuvius; and has a Collection of the Minerals and Fossils of that Mountain for sale.

(o) Persons who ascend and descend Vesuvius by daylight usually give, for each donkey and guide, eight carlini; for each *chaise-à-porteur*, with six men, four ducats; and to the Cicerone twelve carlini. Sometimes, however, six piastres are demanded for a *chaise-à-porteur* during the night, and four piastres during the day.

The descent to the spot on which the mules were left was by a precipitous path knee deep in ashes mixed with scorïæ.

It is advisable for persons who ascend Vesuvius to provide themselves with strong boots, and stout walking sticks; unless they resolve to be carried the whole way in chairs; which, though generally speaking practicable, is sometimes unpleasant.

The crater of this Volcano was considerably enlarged by the Eruption of 1822; and at the present moment (1827) is computed to be three miles and a half in circumference: the inside, toward the Mountain called Somma, is computed to be about two thousand feet deep; though, in some parts, its depth does not exceed twelve hundred feet. The height of Vesuvius was much diminished by the Eruption of 1822<sup>p</sup>.

#### EXCURSION TO HERCULANEUM.

Herculaneum was situated about five miles from Naples: and at Resina is the descent, made into this entombed City; on visiting which, Travellers should take wax torches with them, (because the Cicerone seldom provides a sufficient number) and likewise wear thick shoes and warm clothing, because the air of Herculaneum is damp, and the pavement wet in several places. According to Dionysius of Halicarnassus, this City was founded by Hercules<sup>q</sup>. The Alexandrian Chronicle mentions it as having been built sixty

Persons who provide themselves with a cold dinner, and dine at the Hermitage, usually pay for a flask of the wine of Vesuvius, (which is excellent), and the use of a room with a fire, about one piastre.

(p) The ashes ejected by that magnificent eruption are reported to have contained a small quantity of gold.

(q) Perhaps founded in honour of the Sun; as the word *Hercules* appears to be derived from a Hebrew compound, meaning *universal fire*, and allusive to the attributes of the sun.



years before the siege of Troy: in latter times it became a Roman Colony. Pliny and Florus speak of it as a large and flourishing Town; and some authors conjecture that it was the luxurious Capua which ruined Hannibal's army<sup>r</sup>. Dion Cassius gives the following account of its destruction; which happened on the twenty-fourth of August, in the year seventy-nine. "An incredible quantity of ashes, carried by the wind, filled air, earth, and sea; suffocating men, cattle, birds, and fishes, and burying two entire Cities, namely, Herculaneum and Pompeii, while their inhabitants were seated in the theatres." The people of Herculaneum, however, must have found time to escape; as very few skeletons, and very little portable wealth, have been discovered in those parts already excavated. Some quarters of the City are buried sixty-eight feet deep in ashes and lava; others above an hundred. This seems, from Dion Cassius, to have been the first great eruption of Vesuvius that the Romans witnessed; though there undoubtedly were volcanos in the adjoining country, from ages immemorial<sup>s</sup>. Dion Cassius says, that the ashes and dust ejected by Vesuvius darkened the Sun at Rome; and were carried by the wind to Egypt: and Giuliani asserts, that during the eruption of 1631, the ashes were carried to Constantinople in such quantities as to terrify the Turks. The spot where Herculaneum stood was not ascertained till the beginning of the last century; when a peasant, while sinking a well at Portici, found several pieces of ancient mosaic, which happened to be at that time

sought for by the Prince d'Elbeuf, who was building a house in the neighbourhood. The Prince, wanting these fragments of marble to compose a stucco in imitation of that used by the Ancients<sup>t</sup>, purchased of the peasant a right to search for them; on doing which, he was recompensed with a Statue of Hercules, and another of Cleopatra: this success encouraged him to proceed with ardour; when the Architrave of a marble gate, Seven Grecian Statues, resembling Vestals, and a circular Temple, encompassed by twenty-four Columns of oriental alabaster on the outside, the same number within, and likewise embellished by Statues<sup>u</sup>, were the reward of his labour: in short, the produce of these excavations became considerable enough to attract the attention of the Neapolitan Government: in consequence of which, the Prince d'Elbeuf was commanded to desist; and all researches were given up till about the year 1736; when Don Carlos, on becoming King of Naples, wished to build a palace at Portici; and purchased, of the Prince d'Elbeuf, his lately erected house, together with the ground whence he had taken so many valuable antiquities. The King now made an excavation eighty feet deep, and discovered buried in the earth an entire City; together with the Bed of a River which ran through it, and even part of the Water; he also discovered the Temple of Jupiter, containing a Statue reputed to be gold; and afterwards laid open the Theatre, directly over which the peasant's well was found to have been sunk. The Inscriptions on the Doors of this Theatre, Fragments of bronze Horses gilt, and

(r) The remains of what is denominated ancient Capua, accord so ill with the elaborate descriptions given of that City, as to furnish a strong reason for this belief.

(s) Diodorus Siculus, who flourished full forty years before the Christian era, calls the

Eruptions of Vesuvius as old as the fabulous ages.

(t) The first coat of ancient stucco appears to have been made of small pieces of brick, or marble, mixed with pozzolana and lime.



of the Car to which they belonged (decorations probably of the principal entrance), together with a considerable number of Statues, Columns and Pictures, were now brought to light: but nevertheless, in the year 1765, not more than fifty labourers were employed in making these valuable excavations; in 1769, the number was reduced to ten; and in 1776, to three or four. Resina (anciently *Retina*) and Portici being built immediately over Herculaneum, the workmen could not venture to excavate as they would have done had the surface of the earth been less encumbered; consequently the plans of Herculaneum and its edifices are not accurate: it is, however, ascertained that the streets were wide, straight, paved with lava, and bordered with raised footways; that the buildings are composed of tufo and other volcanic substances; the interior walls adorned with frescos, or stained with a deep and beautiful red colour, called Tyrian purple; the architecture Grecian, and, generally speaking, uniform. The rooms in private houses were small, and either paved with mosaics, or bricks three feet long, and six inches thick. It does not appear that the generality of the people had glazed windows; though some excellent plate-glass has been found in Herculaneum; but almost every window seems to have been provided with wooden shutters, pierced so as to admit light and air. The most considerable Edifice yet discovered is a Forum, or Chalcidicum. This building seems to have been a rectangular Court, two hundred and twenty-eight feet long, and encompassed with a Portico supported by forty-two columns: it was paved with marble, and decorated with Paintings. The Portico of entrance was composed of five Arcades ornamented with Equestrian Statues of marble; two of which, the cele-

brated Balbi, have been already described. Opposite to the entrance, and elevated upon three steps, was a Statue of the Emperor Vespasian; and on each side a figure in a Curule Chair; in the wall were Niches ornamented with Paintings and bronze Statues of Nero and Germanicus: there likewise were other Statues in the Portico. This Forum was connected, by means of a Colonnade, with two Temples, in form rectangular; and one of them an hundred and fifty feet long; the interior part being ornamented with Columns, Frescos, and inscriptions in bronze; and near these Edifices was *an open Theatre*, capable of containing ten thousand spectators, and the only building now discoverable, all the other excavations having been filled up. By a Passage close to the Peasant's Well, Travellers are permitted to descend into *this Theatre*. The front of the Scenium, or Stage, seems to have been decorated with Columns, Statues, &c., all of which are taken away, two Inscriptions excepted. The Proscenium was found entire; and is an hundred and thirty feet long. Part of the Stage, and the base of one of the Columns of flowered alabaster, with which it was adorned, were likewise discovered; and in front of the stage, according to De la Lande, were bronze Statues of the Muses. Fragments also were found of bronze Horses, supposed to have decorated the top of the Wall which terminated the Seats. All, however, which can now be discerned is the Stage, the Orchestra, the Consular Seats, and Proscenium; together with the Corridors or Lobbies; some parts of which exhibit beautiful Arabesques, and stucco stained with the dark red colour already mentioned; the impression of a human Face may likewise be discovered on the Ceiling of one of the Corridors. This Theatre appears to have been

lined with Parian marble, and built about the same time with that at Verona, after the designs of Numisius.

Persons who are fearful of encountering a damp and oppressive atmosphere, should not venture down into Herculaneum; especially as they may find, at the Studi, a model of this City; which, in its present state, is more calculated to appal than please<sup>u</sup>.

#### EXCURSION TO POMPEII.

The distance from Naples to Pompeii is about twelve miles<sup>v</sup>: and as two hours and a quarter should be allowed for this drive, full five hours for seeing the City, and one hour for resting, and taking refreshments, it is advisable not to set out from Naples later than eight in the morning; because Visitors are compelled to leave Pompeii at sunset. It is likewise advisable for Visitors to carry with them, a cold dinner, bread, wine, plates, knives, forks, spoons, and rummers; as nothing, except water, a few common dishes, a very few plates, and a fire for boiling vegetables, can be procured, with certainty, at Pompeii. These accommodations, a large dinner-table, chairs, and benches, are found in the Forum Nundinarium.

The road lies through Portici, Torre-del-Greco, and Torre-del-Annunziata; in the way to the first of which, is the Ponte Maddalena, under whose arches passes the Sebeto, anciently called *Sebethus*. The commencement of this drive exhibits gardens and vineyards of the most luxuriant description: but, near Torre-del-Greco, almost the whole country has been laid waste by streams of lava, which, during the summer of 1794, destroyed that Town and its vicinity.

Vesuvius had for some time ceased to vomit fire and smoke as usual; a circumstance generally the presage of mischief: and late in the evening of Thursday, June the 12th, the inhabitants were alarmed by a sudden and violent shock of an earthquake, which was thrice repeated, continuing each time about three minutes and as many seconds. This first calamity produced a general consternation; insomuch that the people fled from their houses into their gardens, and thence to the seaside; where they passed the night in dreadful alarm. Next morning processions of men, women, and children, were seen barefoot in the streets of Naples, proceeding to the Cathedral, to implore the protection of S. Gennaro. From Thursday till Sunday the weather was tempestuous, the air hot, loaded with vapours, and at intervals, suddenly darkened for some minutes; during which period there were several slight shocks of an earthquake, attended by a rumbling sound, like distant thunder. On Sunday evening the inhabitants were again alarmed by a noise so violent that it resembled a continual discharge of cannon; when, in a moment, burst forth a Volcano, not in the crater on the summit of Vesuvius, but toward the middle of the mountain, on the western side. The explosion made every edifice tremble in Torre-del-Greco, which is only five horizontal miles from this new Volcano, at whose mouth issued a column of smoke, that continually mounted, and increased in magnitude, till it formed itself into the shape of an immense pine-tree. This column was sometimes clearly distinguished; and at others obscured by ashes: it continued augmenting rapidly in circumfer-

(u) Six carlini are commonly given between the two Persons who accompany Strangers down into Herculaneum.

(v) The hire of a Caleche, for going and returning the same day, is three ducats.

ence, till at length it began to decline downward; when, from the quantity of dense matter which composed the column being much heavier than the air, the former, of course, fell to the ground. Torrents of flaming lava of a portentous magnitude now poured down the Mountain, principally in two directions; one stream, of about a mile in breadth, bending its destructive course toward Torre-del-Greco, a Town said to contain eighteen thousand persons, the other taking the direction of Resina; while several small rivulets of liquid fire were observed in divers places. Torre-del-Greco soon fell a prey to the lava; which, in its progress, desolated the whole hill leading down from Vesuvius, sweeping away every house, so that the terrified inhabitants were compelled to abandon their all, and take refuge in Naples. At length, the lava, after three hours' devastation, ran into the sea; on whose shores, for one-third of a square mile, it raised itself a bed from fifteen to twenty Neapolitan *palmi*\* above the level of the water; and as much, if not more, above the level of the streets of Torre-del-Greco. The reflection from this torrent of lava illuminated the whole City of Naples, and filled its inhabitants with dread; while the other torrent, which flowed toward Resina, on arriving at the Gate, divided itself into three streams, one running

between the Gate and the Convent de' Padri Francescani; the second to the Piazza; and the third to the Convent del Carmine, near Torre del Annunziata. Wherever the lava ran, it covered the country with a crust from twenty to thirty *palmi* deep: in and about Resina it left, for a short time, some few isolated buildings, namely, the Palazzo-Brancaccia, the Chiesa de' Mari-nari, and the Convent de' Francescani; but these soon caught fire; and five women with one old man, after vainly ringing the church and convent-bells for assistance, saved themselves by flight. The Palazzo-Caracciolo now fell a prey to the flames; as did every other building in the neighbourhood of Resina, till the whole surrounding plain exhibited one vast sheet of lava. The Town of Torre-del-Greco likewise was completely buried; some few tops of the loftiest buildings excepted; while every part of the country through which the lava ran became a desert; the trees being thrown down, the houses razed, and the ground, for many miles distant, covered with cinders and ashes; which last lay about one finger deep in Naples. On the sixteenth of June the air was so dense as nearly to obscure the Mountain; but, next day, the fire made itself new channels; which circumstance might, probably, be the preservation of several fine buildings near Resina\*.

(w) A Neapolitan *palm* is rather more than ten English inches.

(x) An extraordinary circumstance occurred at Pienza, near Siena, just before the destruction of Torre-del-Greco. Professor Santi, of Pisa, who resided at Pienza when the circumstance happened, gave the author of this Work the following particulars, which may serve to rescue many ancient historians from the reproach of credulity.

On the 16th of June a dark and dense cloud was discovered at a great height above the horizon, coming from the south-east, that is, in the direction of Vesuvius; which may be about two hundred horizontal miles distant from Pienza. At this height the cloud was heard to issue noises like the discharge of several batteries of cannon; it then burst

into flames; at which moment fell a shower of stones for seven or eight miles round: while the cloud gradually vanished. These stones are volcanic; being composed of grey lava, resembling what is found on Vesuvius: and Professor Santi, who took infinite pains to investigate this phenomenon, felt confident that the cloud rose from Vesuvius, which was, at that moment, disgoring fires whose force and effects cannot be calculated: it could not have arisen from Radicofani; because, though this mountain is one continued mass of volcanic rocks, which bespeak it the offspring of subterranean fire, and though it has been sometimes visited by dreadful earthquakes, still, neither history, nor even tradition, records that it ejected flames, smoke, or vapour, at any period whatsoever.

The approach from Torre del Annunziata to Pompeii is through the Suburb anciently called *Pagus Augustus Felix*, and built on each side of the Via-Consularis, which, from the commencement of this Suburb to the Herculaneum-Gate, is flanked by a double row of Tombs.

Pompeii appears to have been populous and handsome: it was situated near the mouth of the *Sarnus*, (now called Sarno;) and may possibly owe its name to this circumstance; because *Pom*, in Chaldee, signifies *the edge of a mouth*; and *Peh*, in Hebrew, has a similar signification: and as it appears probable, judging from the records of remote ages, that Pompeii was founded by Chaldean Adventurers, this derivation of its name is not unsatisfactory; but as several of the blocks of stone with which its walls are built, exhibit marks, for recognition, in the Oscian character, that must, at some period, have been the language of the lower order of persons: therefore, admitting the Chaldeans to have founded the City, they were evidently supplanted by the Osci. In later ages it became, like Herculaneum, a Roman Colony. It was about two British miles in circumference; and its Walls, according to report, were originally washed by the sea; though now about one mile distant from its margin. The Town, as already mentioned, was buried under ashes and pumice-stones, and at the same time deluged with showers of boiling water, during the year 79; and accidentally discovered by some peasants, about

the year 1750, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii; because the ashes and pumice-stones, which entombed the latter, were not, generally speaking, above fifteen feet deep; and so easy was it to remove them, that the Pompeians who survived the Eruption of the year 79, evidently disinterred, and rescued from oblivion a considerable part of their portable wealth: though they seem to have made no efforts toward repairing the mischief done to their houses; an extraordinary circumstance, as the roofs only were destroyed<sup>1</sup>. These roofs, being flat, and ill calculated to sustain the immense accumulation of volcanic substances which, during four days and nights, were poured upon them, at length fell in<sup>2</sup>; thus crushing to death, or suffocating, those unfortunate persons who preferred the shelter of their own dwellings to what appeared the more imminent peril of braving the deadly sulphureous vapours, the appalling darkness, and the terrific showers of red-hot stones, which pervaded the streets. It is certain, however, that the papyri, and several other inflammable substances at Pompeii, were, according to their nature, burnt, or melted; and consequently that part of the City took fire: but this conflagration seems to have proceeded from lightning<sup>3</sup>, usual in eruptions of Vesuvius, combined with an incessant discharge of red-hot stones from this volcano: and one circumstance is very remark-

(y) Suetonius says, that the Emperor Titus, whose benevolent reign commenced in the seventy-ninth year of the Christian era, endeavoured to repair the devastation made, by Vesuvius, at Pompeii: but, if he succeeded, subsequent eruptions must have demolished his work, of which there are no traces.

(z) During the Eruption of 1822, the houses at Castel-a-mare which, like most of the modern dwellings of Magna Græcia, are flat

roofed, narrowly escaped falling in, and burying their occupants, in consequence of the enormous quantity of ashes and stones showered upon the Town by Vesuvius.

(a) Pliny mentions that, immediately previous to the eruption of the year 79, one of the *Decuriones Municipales* was struck dead by lightning, at Pompeii; although the heavens were cloudless.

able, that neither the walls of the houses at Pompeii, nor the frescos with which they are decorated, appear to have suffered from fire. The most interesting parts, hitherto restored to light, of this ill-fated City, have been disinterred by the French: who uncovered its Walls, Amphitheatre, Forum-Civile, Basilica, and adjoining Temples, together with the double row of Mausolea, on the outside of the Herculaneum-Gate. Still, however, more than two thirds remain buried; but excavations are going on daily; and, were a thousand labourers employed, it is supposed that the whole Town might be uncovered in a twelvemonth.

The streets are straight, and paved with lava, having on each side a raised footway, usually composed of pozzolana and small pieces of brick or marble. The Via-Consularis (which traverses the Town) is broad, but most of the other streets are narrow; carriage-wheels have worn traces in their pavement, and judging from these traces, it appears that the distance between the wheels of ancient carriages was not four English feet. The houses hitherto excavated are, generally speaking, small: many of them, however, were evidently the habitations of shopkeepers: but most of those which belonged to persons of a higher class, are ornamented with a vestibule, supported by columns of stuccoed brick, each house possessing an open quadrangle, with a supply of water for domestic purposes in its centre; and on the sides of the quadrangle, and behind it, were baths and dressing-rooms, sitting-rooms, bed-chambers, the chapel which contained the Lares, the kitchen, larder, wine-cellar, &c., none of which appear to have had much light, except what the quadrangle afforded, there being, toward the streets, no windows. The walls

of every room are composed of tufo and lava, stuccoed, painted, and polished; but the paintings in the large houses are seldom superior in merit to those in the shops; perhaps, however, the ancient mode of painting houses, like that now practised in Magna Græcia, was with machines called *stampi*; which enable the common house-painter to execute almost any figure or pattern upon fresco walls. The ceilings are coved, the roofs flat, and but few houses have two stories. The windows, like those in Herculaneum, appear to have been provided with wooden shutters, and some of them were furnished with glass, which seems to have been thick and not very transparent, while others are supposed to have been glazed either with horn or talc. Every apartment is paved with mosaics; and on the outside of the houses written with deep red mineral paint, are the names of the inhabitants, with their occupations, including magistrates, and other persons of rank: so that if the stucco on which these names were written had been well preserved, we should, at the present moment, have known to whom each house in Pompeii originally belonged. All the private houses are numbered: and on the exterior walls of public edifices are proclamations, advertisements, and notices with respect to festivals, gladiatorial shows, &c. The public edifices were spacious and elegant, and the whole Town was watered by the Sarno, which seems to have been carried through it by means of subterranean canals.

The objects best worth notice, as they lie contiguous to each other, are as follows.

*Villa-Suburbana*, supposed to have belonged to Marcus Arrius Diomedes. The excavation of this Villa, reported to be the first building disinterred at Pompeii



during modern days, took place in 1763: it has two stories; the upper of which may be entered, from the Via-Consularis, by external steps, leading to an open Quadrangle surrounded with four Porticoes, which rest on fourteen Columns. This Quadrangle gave light to the adjoining apartments; and, by means of a large Reservoir in its centre, two Cisterns beneath received the rain-water, which fell on the roofs of the Porticoes, and supplied the Wells still seen in the Quadrangle. (The upper part of one of these Wells bears Marks of Ropes, employed in drawing up the water.) To the right of the Quadrangle were the Guest-chambers<sup>b</sup>; to the left, the Baths, where Furnaces and Flues are still discoverable; beyond these were Banqueting Rooms; and, toward the Garden, the Gallery, the Saloon, the Terrace, and small Recesses, where views of the sea and adjacent country might be enjoyed. Behind the Porticoes were Chambers appropriated to the Females of the family, and furnished with a private entrance to the Banqueting Rooms; where Vases, Liquors, and a Covered Basket, were found, together with Rope-dancers, and beautiful flying figures of Danzatrice, painted on the walls. According to some opinions this story likewise contained Apartments on the left, for Servants and Slaves. All the Windows seem to have faced the Garden; and one Room had a large glazed Bow-window; the glass being thick, and set in lead, according to the custom of the present day in Magna Græcia.

(b) Such is the name given to this part of the Villa: though Guests, even in Grecian palaces, did not occupy the interior of the mansion; but were provided either with couches, or carpets, spread on the pavement, under the Porticoes of the outer Quadrangle. Thus (when relating Telemachus's visit to Nestor) Homer says;

"Deep in a rich alcove the prince was laid,  
And slept beneath the pompous colonnade;

Part of the ancient flat Roof of the Edifice is still preserved. On the ground-floor are several Rooms, all nearly in their original state; and here were found Spades, and other Implements of Husbandry. The Garden, likewise nearly in its original state, is enclosed by Porticoes; and appears to have had a Fountain with a Reservoir for Fish in its centre. Under the Porticoes which enclose the Garden are Cellars, in the form of Subterranean Galleries, and containing Amphoræ, filled with and cemented to the walls by ashes. Here were found twenty skeletons; one of which, being arrayed with gold ornaments, is supposed to have been the Mistress of the Villa: in her hand was a Purse full of copper coins; perhaps, owing to the terror of the moment, mistaken for gold. Two other Skeletons, with a Key and Valuables, were found near the Private Door of the Garden. On the opposite side of the Via-Consularis, are the Tombs of the Family of Diomedes.

*Building appropriated to the Silicernium after funerals.* This is a small Structure (on the right, between the Villa of Diomedes and the Herculaneum-Gate); its interior was stuccoed and adorned with paintings (now obliterated) of birds, deer, and other ancient emblems of death: it contains a Triclinium<sup>c</sup>, and a Mensa<sup>d</sup>, or Eating-table, whereon the Silicernium, or funeral repast, was served. There are places for three mattresses on the Triclinium. Previous to this repast the worth of the Deceased was extolled; and his, or her, de-

Fast by his side Pisistratus lay spread,  
(In age his equal) on a splendid bed:  
But in an inner court, securely clos'd,  
The rev'rend Nestor and his queen repos'd."  
ODYSSEY, b. iii.

(c) A Triclinium means the place where the Greeks and Romans lay on mattresses, while they ate; and was so called because it held three mattresses only.

(d) The Mensa was portable, and frequently made of costly materials.



parture from this world lamented. The Mourners were clad in white: wine was given to them; but their meal was frugal; and, according to some opinions, only three persons sat down to eat\*. The Tomb of the deceased was decorated with roses, and other flowers.

*Tomb of Naevoleia Tyche, and Munatius Faustus.* This is a handsome funereal Monument; the exterior of which presents an Altar of white marble, elegantly ornamented. A *Basso-relievo* of the Bisellium, with which Faustus was honoured, may be traced on one of the sides of this altar; and on another is the representation of a Vessel going into Port. The interior of the Sepulchre resembles a Columbarium: and in its Niches were found a considerable number of Lamps, Urns, and Vases of Glass; the last filled with Ashes and Bones: perhaps, therefore, this might have been a Public Repository for the mortal remains of persons who had not private tombs.

*Cenotaph of Calventius Quietus.* This person appears to have been an Augustal or Magistrate entitled to the Fasces. His Cenotaph is in the best style of architecture. On the opposite side of the Via-Consularis stands a Tomb closed by a door of marble, and having within side one solitary Niche; where were found Ashes and Bones, enclosed in a spacious alabaster Vase; on which was deposited an Intaglio of a Stag set in a large ring of gold.

*Tomb of Aricius Scaurus.* This Columbarium stands on the right of the Via-Consularis: its exterior displays *bassi-rilievi* representing Gladiatorial Combats; its interior

is perfect, and contains a considerable number of Niches for cinerary urns.

*Inn for Peasantry.* On the left side of the Via-Consularis are a Portico and other Buildings, supposed to have belonged to an Inn for the Peasants who supplied Pompeii with provisions; and likewise for Travellers in general; because no stranger was permitted to sleep within the walls of the City. This Inn appears to have been capacious, and provided with horses and carriages; as remains of Carriage-wheels, the Skeleton of a Donkey, and a piece of bronze, resembling a Horse's Bit, were found here.

*Public Ustrina.* Opposite to the Inn, on the right, is a large open space, said to have been originally the Burial-ground of the Samnites<sup>f</sup>; and which the Romans converted into a Public Ustrina. The Place where the Dead were washed, previous to being burnt, may still be seen; as may the remains of earthen Vessels used in this operation. Hence a Path ascends to the Site of a spacious Villa; which was excavated in 1764, but immediately covered again, according to the custom of that period. This Villa is supposed, though without sufficient authority, to have belonged to Cicero. Porticoes and shops formed its front facing the street; and within its walls were discovered, the Skeletons of a Lady (wearing elegant and costly ornaments) and Three Children locked in her arms.

*Semicircular roofed Seat.* On the left side of the Via-Consularis is a deep Recess, decorated with stucco ornaments: it seems to

(e) According to some opinions sacrifices, to propitiate the infernal deities, were offered in the Silicernium, on a circular altar between the table and the doorway: but, on excavating the Sepulchre of Nistacidius, a Vase was found placed in the earth, to receive the blood of victims: therefore, the propitiatory sacrifice

to the infernal deities seems, in one instance at least, to have been offered at the Tomb.

(f) The Samnites are supposed, at one period, to have occupied Pompeii, Neapolis, &c., and according to some opinions, the present inhabitants of Naples descend from them.

have been a covered Seat for foot-passengers, and skeletons were found here <sup>s</sup>.

*Semicircular Seats not roofed.* On the back of the first of these Seats is the following inscription, in capital letters; as are all the inscriptions at Pompeii: "MAMMIÆ P. F. SACERDOTI PVB-LICAE LOCVS SEPVLTVRAE DATVS DECVRIONVM DECRETO." Behind the Seat stands the Tomb of the Priestess, Mammea, which appears to have been elegantly built and handsomely ornamented: and near it is another Tomb, probably that of her father, Marcus Portius <sup>h</sup>. Nearer to the City-gate is a second open semicircular Seat; and to the left of the Via-Consularis, on the outside of the Gate, is a Path leading to a Sallyport, by the steps of which it is easy to ascend to the top of the Ramparts.

*Centry-Box.* This small Edifice, in the form of a niche, and close to the City-gate, seems, judging from the lance, the crest of a helmet, and the skeleton found here, to have been the station of a soldier who died at his post <sup>i</sup>.

*Walls of the City.* Pompeii was fortified by double Walls, one of which encompasses the City, the other passes through the centre of a Ditch made to strengthen the fortification; and between these Walls is the broad Platform of the Ancients, about twenty English feet in width. The Walls are supposed to have varied in height from about twenty to twenty-five feet, according to the local level: they consist, at bottom, of travertino; but the upper part is peperino; some of these stones being from four to five feet square,

smooth, and apparently not joined by any cement; though placed with such skill as to resemble one entire mass: while other parts are ill built with rough stones of various shapes and sizes, and were, perhaps, hastily collected and piled together after the destructive earthquake of the year 63<sup>k</sup>. Oscan characters (as already mentioned) may be traced on several of these stones. The Walls were fortified with low square Towers; and the Gates of the City stood nearly at right angles.

*Herculaneum - Gate.* Pompeii had four principal entrances, namely, the Herculaneum-Gate; the Sarnus, or Sea-Gate; the Isiaic Gate; (so called because not far distant from the Temple of Isis;) and the Nola-Gate; all of which entrances seem to have been devoid of architectural decorations on the outside, and composed of bricks stuccoed. The Herculaneum-Gate is divided into three Archways: the middle division, through which passes the Via-Consularis, appears to have been for carriages; and one of the side entrances for foot-passengers coming into the City; the other for foot-passengers going out of it. The centre Arch is about fourteen English feet and a half in width, and lofty in proportion; and the side Arches are about four feet and a half in width, and about ten feet high. The Via-Consularis, within the Gate, is twenty-one feet broad, exclusive of the foot-ways; including them, thirty-three feet; and consists of large volcanic stones of various shapes and sizes, fixed deep in a particularly strong cement.

*Inn, probably the Post-house.*

(g) According to some opinions this Edifice was an *Ædicula*.

(h) Antiquaries suppose that the Tombs in the suburbs of Pompeii, on the sides of the Via-Consularis, contained, with a very few exceptions, the remains of those persons only who had borne high offices in the State.

(i) A Sun-dial of marble was found not far distant from the Centry-box, on the outside of the Walls of the City.

(k) This earthquake is noticed by Seneca: it occurred during the ninth year of the reign of Nero.

This is the first building, on the right, within the Walls: and as Augustus established Posts, or what was tantamount, on all the Consular roads, making Pompeii one of the stations, this edifice probably was a Post-house; as Horses' Bones were found in the Stables: and Rings for fastening up horses, with three Cars, and several pieces of iron, shaped like the Tire of Wheels, are said to have been discovered on the premises. Chequers were painted on the side of the principal Door; which seems to have been constructed to admit carriages. Contiguous to this Door are spacious Rooms, probably for the reception of merchandize; other Rooms displaying Hearths, with places for fuel, and large dressers, for the distribution of eatables: beyond these rooms were Apartments for Travellers<sup>1</sup>. Here also was a Shop supposed to have contained medicated waters, and liqueurs: and adjoining to the Inn was another Shop, where Talismans were sold, as preservatives against that species of fascination called, by the present inhabitants of Magna Græcia, the *Mal' Occhio*<sup>m</sup>. The Pompeians believed many persons were afflicted with an *Evil Eye*; and thought it impossible, unless guarded by a Talisman, to be looked at by those persons with impunity. The present inhabitants of Magna

Græcia indulge a similar belief; and the dealer in Amulets at Naples enjoys as much custom as did the dealer in Talismans at Pompeii.

*Building on the left, commonly called a Coffee-house<sup>n</sup>*; but more probably a *Thermopolium*, or *Shop, for hot medicated potions*. Here we find a Stove; and likewise a marble Dresser, with marks upon it, evidently made either by cups or glasses; and consequently the contents of these cups, or glasses, when spilt, must have been (as medicated liquids frequently are) *corrosive*. In this Shop were found three small Shelves, placed precisely like those which hold liqueurs in Neapolitan coffee-houses. Shops of the same description seem to have abounded in Pompeii; and were all provided with a stove, and a dresser, for cups, &c.: they furnished stewed meat, besides hot medicated potions, and probably answered the purpose of the Restaurants of the present day. Hard drinkers, according to many opinions, resorted to them; in which case we may conclude they were provided with spirits. Vomits (sometimes taken by the Ancients, that they might afterwards do justice to a good dinner) are likewise supposed to have been sold here.

*House of the Vestals*. This Edifice consists of three distinct Apartments. The first has an

(1) The Inn, according to an Inscription nearly obliterated, belonged to a person named Albinus.

(m) The Talismans found in this Shop represent Birds, Tortoises, Dolphins, and other fishes, in gold, silver, coral, and bronze.

The belief of the power of Amulets, or Charms, prevailed in the time of Homer; thus Moly is used by Ulysses, as a preservative against fascination.

(n) Coffee is a native of Africa, supposed to have been unknown to the Greeks and Romans; and not being mentioned by any European Writers engaged in the Crusades, it seems to have been equally unknown in Syria, during the thirteenth and fourteenth centuries. It is found wild, from Caffa, the south province of Narea, in Africa, to the banks of the Nile; and was first brought from Arabia

into Europe about the middle of the fifteenth century. It was used at Grand Cairo early in the sixteenth century; and first mentioned in the west of Europe by a German traveller, who returned from Syria in 1573. Pietro della Valle, a Venetian, says, in a letter of his, that he intended bringing some of it to Venice, where he thought it was unknown. This berry, which has now made its way through the whole civilized world, was first brought into France during the year 1644; and in 1671, a coffee-house was opened at Marseilles. In 1652, Daniel Edwards, an English Merchant, brought with him, from Turkey, a Greek servant who understood the method of roasting and making coffee: and this servant was the first person who sold it publicly in London.

open Quadrangle, at the end of which is a Chamber where archives are supposed to have been deposited; and on each side is a Room, probably for the reception of clients, &c. at day break; according to the Pompeian custom. The second Apartment consists of a Bathing-room, and a Bed-chamber ornamented with Paintings; and the third comprehends a dressing-room, a Library, a Gallery, a Saloon; and beyond these, a Lararium, with a place for the sacred fire in its centre, and three recesses in its walls. Here the mysteries of the Bona Dea are supposed to have been celebrated, and sacrifices offered to the Lares Familiares. On the Door-sill of one of the Apartments is the word "SALVE," (Welcome,) wrought in Mosaic: another Threshold is decorated with two Serpents, also wrought in Mosaic: a Room of very small dimensions has, in the centre of its pavement, a Labyrinth, or table for playing at an ancient game; and the Pavement of another Room exhibits a Cornucopia. The Skeletons of a Man and a little Dog were found here; and in the dressing-room several Gold Ornaments, for ladies, were discovered.

*Anatomical Theatre.* This House, contiguous to that of the Vestals, has a large Atrium, terminated by a Garden; and on each side of the Atrium is a range of Rooms. Here were found above forty Chirurgical Instruments; some resembling those of modern times, and others, of which the use is now unknown.

*Ponderarium, or Custom-house.* A spacious door-way leads into a Court, where Steelyards were found, and leaden Weights in large numbers. A Weight representing Mercury, and weighing

twenty-two ounces, was also found here.

The greater portion of the Houses on the right, from the Inn which belonged to Albinus to the buildings opposite the Ponderarium, are merely piles of ruins: among them, however, may be distinguished the House of Caius Ceius; which stands opposite to a Fountain, and is now occupied by soldiers. It seems to have comprised Baths; probably (from its vicinity to the sea) salt-water baths. The part of Pompeii on which the House stands contained subterranean Structures, wherein the Pompeians are supposed to have assembled for the despatch of business, during very hot, or rainy weather; and this description of building, called a Crypto Porticus, was usually embellished with columns, and furnished with baths and reservoirs for water. Facing the Ponderarium a Path led to the sea, through a Crypto Porticus; and merchandize, when unshipped, probably came through this Path to be weighed.

*Soap Manufactory.* On the left, and contiguous to the Ponderarium, is a Shop which, judging by the materials discovered there, seems to have been a Soap Manufactory; and beyond it are two of the Shops for hot medicated Potions, &c.

*House of the Danzatrici.* Painted on the Walls of the open Quadrangle here, were found four figures of Danzatrici, (equal in merit with those of the Villa-Suburbana,) and another Painting which represents a Brood of Ducks swimming in a Pool of Water, Buildings, a Garden, Cypress-trees, and a Youth dancing. At the end of the interior Apartment is the Lararium; and to the left of

(o) The Pompeians seem to have looked upon Serpents as tutelar Genii; and representations of Serpents, often found painted in the houses, and likewise in the streets of

Pompeii, where they cross each other, are thought to have been considered as Amulets capable of counteracting that species of fascination now called the *Mal' Occhio*.

that, a Bed-chamber, decorated with Paintings of two juvenile Deities, a Genius holding a Vase for perfumes, Warriors on Horseback pursuing fugitive Damsels, Dancers, and Bacchantes. This House stands in a Vicoletto, or Lane, on the left of the Via-Consularis, and near another Edifice richly embellished with Mosaics, and Paintings of Egyptian Deities, and therefore called, by the excavators, the House of Isis.

*Public Baking House.* In this Building, which stands on the left side of the Via-Consularis, are four Corn-mills, a small Stable for the donkies, who were blindfolded, and employed in grinding corn, the Oven for baking bread, &c., Vases for water, and Amphoræ for flour. Heaps of Corn were likewise found here. The donkies and horses employed in Magna Græcia for turning corn-mills are still blindfolded; and the Oven in this Baking House varies so little from those made at present, that it might, without much difficulty, be restored to its pristine use.

*House of Caius Sallust.* Leading to the Quadrangle of this Mansion, (one of the largest yet discovered at Pompeii) is a Shop, which was found furnished with Stoves, Shelves, (probably intended to hold measures for liquids,) Dressers, and six Amphoræ fixed into them. It is supposed to have been an Eating House, where national dishes were cooked, and sold to the common people: perhaps the Amphoræ held wine<sup>p</sup>, oil, salt fish, and olives: and as this Shop

communicated with the House of Sallust, it probably was the custom at Pompeii, as it now is in several towns of Magna Græcia, for land proprietors to sell their wine and oil, not only wholesale but retail. The Residence of Sallust appears to have been elegantly ornamented. A Fountain of peculiar beauty adorned the Quadrangle; and opposite to the door of entrance was a small Flower Garden<sup>q</sup>, in which the Triclinium for summer dinners still remains<sup>r</sup>. To the right of the Quadrangle were the Private Apartments for the Females of the Family; the entrance to which was through a narrow passage, with a door, having interior curtains, at the end. In the centre of these Apartments is a Court, surrounded by eight Columns, and giving light to the Bed-chambers, the Banqueting-room, a small Kitchen, a Hot Bath, &c. These Rooms exhibit tolerably well-preserved Paintings, namely, Diana and Actæon—Europa—Phryxus and Helle—Mars, Venus, and Cupid. The Room which contains the last named Picture is beautifully paved with African marbles; and in the Lararium, (or one of the Bed-chambers,) belonging to these Private Apartments, small gold Statues of the Lares were discovered; as were gold Coins, and a Vase of gold, (weighing three ounces,) which probably held perfumes. Bronze utensils were likewise found in this House; and, in a neighbouring lane, the Skeleton of a Lady, supposed to have been the Mistress of the Mansion, with

(p) The ancients, according to Cluverius, were accustomed to boil their wines; and, if so, stoves in wine shops must have been requisite.

(q) This Garden is supposed to have contained an aviary, for rare and beautiful singing birds.

(r) We are told that Greek and Roman ladies sat in chairs during dinner; while the men reclined on Triclinia: and hence, at the Lectisternium, that couches were prepared for the male, and chairs for the female Divini-

ties: admitting all this, the Triclinium in the Garden which made part of Sallust's Mansion must have been appropriated to the men of the family only; for although the Column whereon the Mensa was fixed, the Triclinium, and the Garden, are all nearly in their original state, no space for placing chairs round the Mensa is discoverable. Judging, however, by ancient paintings, it seems apparent that the Master and Mistress of a family, when dining together in private both reclined on a Triclinium.



Three other Skeletons, according to supposition those of her Servants. A small quantity of Money, a Silver Mirror, (which, as before observed, Grecian ladies always carried about them,) Intagli, set in gold rings, a Pair of Earrings, a Necklace composed of gold chains, and five Gold Bracelets, were discovered among these Skeletons — but dreadfully rapid must have been the destruction of Pompeii, as the Lady had not time, when she fled from her house, to take even the Lares with her!

Beyond the house of Sallust, in the same line, are a *Farrier's shop*, where several articles requisite for his trade were found; a second *Public Baking House*, of a better construction than the first; and a House decorated with Paintings which represent Musical Instruments, and Theatrical Scenery. A piece of iron, apparently belonging to a musical instrument, was likewise discovered here; and, judging from these indications, the House is supposed to have been the abode of a Ballet Master: its Quadrangle displays a Painting of two Serpents twined round an Altar, above which is a Lararium.

*House of Julius Polybius.* This Edifice stands on the right, in the Via-Consularis; and, judging by the Chequers painted on its wall, might probably have been a public Hotel. The Chequers in question are, however, supposed by some antiquaries to represent a Chess-board. In this vicinity were found ten Skeletons.

(s) Paintings *all' Encausto* may be seen on the Wall of the Court near the entrance to the Room, paved with African marbles.

(t) If this Via-Consularis be, as some antiquaries conjecture, part of the continuation of the Via-Appia, by Augustus, (from ancient Capua, through Nola and Beneventum, to Brundisium,) it probably passed by the Public Baths, and through the unexcavated part of Pompeii, to the Nola-Gate.

(o) The Moruna, called Morena in Italian, and reported to be a breed of fish between the land and sea viper, is armed with a sort of

*Chymist's and Druggist's Shop:* Central between the Via-Consularis and another street, is this Shop; which exhibits, for its sign, a Serpent devouring the Pine-fruit: and as the serpent is an emblem of prudence and foresight, and the pine-fruit of death, perhaps this sign was meant to shew that the two former may sometimes discomfort the latter.

*Restaurant of Fortunatus.* The excavation of this part of the Via-Consularis terminates here: and contiguous to the Restaurant was a Baking House.

*Residence of the Edile Pansa.* In a street on the left of the Via-Consularis, and leading to the Public Baths, is this House, one of the largest yet discovered at Pompeii, and handsomely decorated with marbles and mosaics. It displays an open Atrium paved with marble; and beyond this, a Peristyle, approached by Steps, embellished with Columns, and having a Reservoir for fish in its centre. On the right are sleeping rooms; and in an angle of the Edifice is an Apartment with a Kitchen Fireplace, similar to those now seen in the kitchens of Magna Græcia. The paintings of this Apartment (which, by the bye, are wretchedly executed) represent a Cook sacrificing eatables on an altar; near which are the Head of a Wild-boar, a Ham, Bacon, and a Moruna\* fastened to a spit. According to report, Four Skeletons of Females, with gold earrings, were discovered on these premises; as were several Culi-

spear on its head; which spear, if touched, is venomous, and particularly distinguishes the Moruna from the Lamprey. The ancient Greeks and Romans, too prone to sacrifice to gluttony, kept their fishes of every description alive in reservoirs, till the moment when they were wanted for table; and the Moruna, highly prized by epicures, was kept in a reservoir of sea and fresh water mixed; because it is supposed to require this mixture; and sometimes, as we are told, it was fed with human flesh, (that of slaves,) in order to augment its bulk and flavour.



nary Utensils, both of earthenware and bronze, a Candelabrum, two Vases, the Head of a Faun in marble, Gold Bracelets, Engraved Stones set in rings, and some small Coins of silver.

Not far hence stands the shop wherein the Colours for Fresco Painting, now in the Studii at Naples, were found.

*House of the Dramatic Poet.* This is by far the most expensively and elegantly adorned private dwelling yet brought to view at Pompeii. It stands in a Street to the left of the Via-Consularis, is nearly opposite to the Public Baths, and was excavated in 1825. A narrow Vestibule, on the Walls of which are Frescos, leads to an open Quadrangle, with the customary reservoir for rain water in its centre. The Mosaic Pavement displays, close to the Gate of Entrance, the Figure of a Dog chained; and under this guardian of the premises are the Words "CAVE CANEM."<sup>u</sup> On the Wall of the Quadrangle, (to the right, and near the entrance,) were found the following Pictures—Thetis and Achilles, the latter as a Child!—the Restitution of Helen to Menelaus, the former being accompanied by Victory!—and the Parting Interview between Achilles and Briseis, by far the finest ancient picture known to be in existence! The lower part is grievously mutilated; but the heads (all of which are superb, and especially that of Briseis) have escaped injury. Artists (who alone are competent to appreciate works of art) class this exquisite Fresco with the best productions of Raphael<sup>v</sup>. On the Wall, to the left,

was found a Picture of Venus, somewhat similar to the Venus de' Medici, and a Dove at her feet, holding in its beak a Sprig of Myrtle! The Female Figures in these fine specimens of ancient painting have, on what is now called the wedding finger, Intagli, or Camei, set in Rings of the Roman fashion, and supposed to be family emblems; consequently it is conjectured that the Figures are Portraits. On this side of the Quadrangle was found a Painting which represents Dædalus flying toward Magna Græcia, and Icarus submerged in the Ægean sea; although a Marine Deity endeavours to save him. On this side likewise are several small Rooms, decorated with Paintings. One Room contains the representation of a Combat between Warriors on foot, and Amazons in Cars; the former of whom are discomfited. Below the Frieze one of the Nereids is represented riding on a Marine Bull. Another Room displays an Amoro fishing, and presenting the produce of his labour to Venus—Ariadne abandoned—and Narcissus. In a Room, called the Library, are Marine Views—Land Views—and Scrolls of Papyri with Greek Characters written on them; all painted on the Walls. Scenic Masks make part of the decorations of these rooms. On the opposite side of the Quadrangle was found a Painting which represents a Slave reading a Scroll before a very small audience; two of whom, Apollo and Minerva, seem to encourage him: and it is conjectured that the Slave was intended to personify Terence. This Quadrangle, or, according to some accounts, the

(u) It was not unusual to see the figure of a barking Dog placed at the feet of the Lares; and the Statues of these Household Divinities were often clothed with Dogs' skins: perhaps, therefore, the Dog in question may have some reference to these customs.

(v) The parting Interview between Achilles and Briseis has been removed to Naples, ex-

cept the Head of one of the Myrmidons, and the Head and Upper Part of the Figure of a Female. All the other paintings of eminent merit have likewise been removed, except the Lower Part of the Figure of Venus with the Dove at her feet, and some remains of Figures in the Saloon.

Saloon for the reception of company, exhibited, in its Pavement, the most beautiful ancient Mosaic hitherto discovered: it is composed of eight figures; and appears to represent the Rehearsal of a Drama<sup>x</sup>. Beyond the Quadrangle is a Peristyle, environed by Columns with Capitals of a novel and handsome description; and terminated by a Lararium, wherein are Niches for the Lares and other tutelary deities of the family. This Lararium was enclosed with Iron Rails, or Chains; traces of which are still visible. A small Statue of Bacchus was discovered in the Lararium. The Saloon for the reception of visitors is on the right of the Peristyle, and was found decorated with Paintings of Genii, flying Figures, Arabesques, a Bird's Nest filled with Infant Loves, &c. &c. This Edifice had two Stories; in the upper of which were found fragments of a superb Head of Bacchus, with other Figures, in Mosaic; broken perhaps by a previous excavation to that of 1825: for immediately after Pompeii was buried in 79, efforts were evidently made to find and disentomb the House in question; but these efforts proved fruitless; although the ancient excavators arrived within two paces of their object; as appeared from a hillock of earth, mingled with human bones, which had certainly been dug up and examined; and which was found, by the modern excavators, close to the House. In the upper story were discovered two Necklaces; beautifully executed gold Chains for an Adult; others small, and equally elegant, for a child; two Bracelets; four Annulets, one of which (in the form of a Serpent) weighs seven ounces; four superb Ear-rings; an Inta-

glio set in a large Ring; and two Coins: all these articles are gold. Forty-two silver coins; various Utensils of pottery and bronze; a Portable Stove, unique in point of shape, and a magnificent bronze Lamp, were likewise found here. The Picture supposed to represent Terence reading a Scroll, the Mosaic which exhibits the Rehearsal of a Drama, the Scenic Masks, the Statue of Bacchus, and the remains of a Head of that deity in Mosaic, are indications that this House belonged to a Dramatic Writer.

*Public Baths.* The entrance to these Baths, which were excavated in 1824, is through a covered Vestibule to an Atrium provided with Seats made of lava: and in the Walls above these Seats are Holes where wooden Clothes-pegs are supposed to have been inserted. On the right of the Gate of Entrance to the Atrium is the Tepidarium, a large oblong Hall, with a cove Ceiling stuccoed in compartments, the decorations of which are *Bassi-rilievi* in stucco, so beautifully executed, that one cannot help regretting how few ceilings at Pompeii have hitherto been found perfect. In the Walls are Niches of an unusual description, ornamented with Small Figures, called *Atlanti*, perhaps because their posture resembles that in which Atlas is represented as supporting the heavens. Some of these Niches held Lamps; and others are supposed to have contained essences, and scented oils, for anointing the bathers: this Apartment, therefore, seems to have been not only a Tepidarium, but likewise an Unctuarium. Here is a Skylight in the upper part of the Ceiling; and here also are, an immense Brazier<sup>y</sup> of bronze, ele-

(x) This Mosaic has been removed to Naples.

(y) This kind of machine, still used by the inhabitants of Naples and Rome for warming

halls and antechambers, is called, in Italian, a *Braciara*; and the substance, burnt in it, is called *Carbonella*.

gantly shaped, and ornamented with a little Ox in *alto-relievo*, (perhaps Apis,) and three Benches of bronze, with the donor's name marked upon them. Adjoining to the Tepidarium is the Calidarium, which contains at the upper end, raised on steps of marble, a spacious Oblong Bath of the same material, for hot water. The Walls are lined with Flues, for the admission of steam; and under the whole of the Pavement is a Cavity, also made for the admission of steam. The great Furnace communicated with this Cavity; and the Passages whence the steam passed under the Pavement, and into the Flues, are clearly distinguishable. A superb Basin, formed out of one block of white marble, with a Jet-d'eau in the centre, ornaments the lower end of the Apartment; and an Inscription in letters of bronze announces the name of the person who, by command of the Augustals, superintended the making of the Basin, and paid for it seven hundred and fifty sesterii<sup>2</sup>. The Ceiling, which is coved, and elegantly stuccoed, has three large Apertures for the admission of fresh air, to temper the heat when it became excessive; and in the Wall above the Jet-d'eau are two small Apertures, likewise for the admission of fresh air. At the upper end of the Atrium, which, judging by the Clothes-pegs, seems to have served as an Apodyterium, or Undressing-room, is the Frigidarium, an elegant circular Edifice, with Niches in its Walls, and in its Dome, one Skylight, which, like all the skylights found in these Baths, was made with large squares of excellent glass. The Frigidarium contains a spacious circular Bath of marble; and behind this Edifice is a Peristyle, which was encompassed by covered Porticoes.

Above eight hundred Lamps of *creta-cotta*, decorated with *bassirilievi*, were found on these premises.

To the left of the Public Baths is a *small oblong Piazza*, recently excavated: three of its sides are environed with Dwelling Houses, and Magazines; one of which evidently belonged to a Soapboiler. The lower end of the Piazza seems to have been provided with a wide Portico; where, on a remaining Square Pillar, are Frescos apparently intended as Signs, to announce the Fuller's trade, exercised in this Place. One of the Frescos represents three large Vases, partly filled with water, and a Man standing in each, and washing soiled woollen garments by treading on them. In the same Picture is a Female, probably meant as the Mistress of the concern, seated, and overlooking her workmen. Above this Picture is another, which represents a Man in the act of scouring a woollen garment, shaped like the Toga, and hung on a rail: and in the same Picture is a Man carrying the Skeleton Frame, (called, in Italian, an *Asciugapani*, and still used for drying linen,) but larger than those of the present day. The Man is represented as having put it over his head and shoulders: he likewise carries a small Vase for *Carbonella*. On another side of the Pillar is a Fresco which represents a Press, with shelves, to hold woollen cloth, (perhaps linen also,) and surmounted by the Engine for pressing it; which Engine resembles those now used to extract oil from baskets of bruised olives. At the upper end of the Piazza is an ancient Apparatus for Washing; which consists of large shallow Basins to hold water, wherein the labourers evidently stood to cleanse soiled

(2) One sesterius is supposed to have been equivalent to about three English farthings.

woollen garments by treading on them. Steps lead down into these Basins: and here likewise are small rinsing Basins; Slanting Stones, on which linen appears to have been beaten, and washed with the hands; a large Flat Piece of Marble, whereon linen garments were probably soaped; and several small Oblong Partitions, into some of which water seems to have been admitted; but their use is not obvious. These last described Frescos, shewing how woollen garments were washed, excite peculiar interest; because they present an image of high antiquity: for, in very remote ages, the manner of washing was different from the method which seems to have been adopted after linen came into general use; as we learn from Homer, that in his time garments were washed by being trodden upon with the feet, in marble Basins, or Cisterns, called *πλυνταί*, or *βασταί*<sup>a</sup>: and woollen garments are still washed in Magna Græcia, by being trodden upon in cisterns of water. A Room in one of the Dwelling Houses at the lower end of this Piazza, contains small Frescos, in the style of Zeuxis, which represent ancient Cars drawn by Stags, &c.

Adjoining to the Fuller's Piazza is a spacious Mansion, recently excavated, and containing, at the extremity of its Quadrangle, a small Grotto of Shell Work interspersed with Mosaics; some of which (those of a dark blue colour) being similar to what are found near the

ruins of the Sorrentine Temples. In the Grotto is a Fountain, composed of white marble and decorated with Scenic Masks; and the Wall, against the centre of which the Grotto and Fountain rest, is painted to imitate shrubs and flowers. A Side Room contains a Picture representing a Scene in a Drama. Two Actors are declaiming; and each of them wears a Mask; three other Figures (Mutes) are standing, in the back-ground, without Masks: and on either side of this Picture is the Figure of an Augustal, seated in a Magisterial Chair. The Inscription on the outer Wall of the Edifice appears to have begun thus;

M HOICOIVM

PRISCVM Π VIR I D &c. &c.  
and, perhaps, this House belonged to the Family of M. Olenius, whose name is seen in letters of bronze on the Pavement of the Odeum.

The opposite side of the same Street where this House stands, displays another newly excavated Mansion, having, at the upper end of its Quadrangle, a Well, incrustated with Mosaics. The Walls of the Quadrangle were so beautifully painted that one of its Pictures has been removed to Naples<sup>b</sup>: but several yet remain in their original places, and represent the superior gods—(a seated Figure, near Bacchus and a Panther, is composed with exquisite taste)—the Genius of Poetry inspiring an Improvisatore—a Scenic Mask—

(a) Homer, when speaking of the daughter of Alcinous, says;

“The blooming princess, with dispatchful cares,  
Tunics and stoles, and robes imperial bears:  
Then mounting her gay car, the silken reins  
Shine in her hand: along the sounding plains  
Swift fly her mules: nor rode the nymph alone;  
Around, a bevy of bright damsels shone.  
They seek the cisterns where Phæacian dames  
Wash their fair garments in the limpid streams;  
Where gathering into depth from falling rills,  
The luck wave a spacious basin fills.”—ODYSSEY, B. VI.

(b) This picture appears to be allegorical; it contains several figures: among which is a female sleeping, finely executed and well preserved.

small Landscapes, &c. The Arabesques in this House are remarkably elegant; and some of the Capitals of the Columns differ in colour from the Shafts.

Contiguous is a *small Edifice*; (excavated, in 1826, as were the two Houses last described, and the Fuller's Piazza :) its Walls display a considerable number of well painted Birds; and judging from the great number of bronze Kitchen Utensils found here, perhaps this might have been an Eating-house.

*Temple of Fortune.* This small but elegant Structure, excavated in 1823, stands near the Public Baths, at the junction of two Streets. Steps of lava, which were fenced with Balustrades of Iron, lead to a Vestibule, embellished by four Corinthian Columns finely executed. The Cella, at the end of which is the High-altar<sup>c</sup>, appears to have been incrustated with precious marbles. A Niche, exhibiting a handsome Frontispiece, probably contained the Statue of Fortune; and on the sides of the Cella were found a fine Statue of a Female, with the face wanting, and another of Cicero, whose Toga appears to have been coloured with Tyrian purple. The face of the Figure representing a Female must have been inserted by the Sculptor, after the rest of the Statue was made; as a Socket, evidently cut to receive it, still remains<sup>d</sup>. On the Architrave of the Cella, was found an Inscription signifying, "that Marcus Tullius Cicero, son of Marcus, erected, at his own private expense, this Temple to Fortuna Augusta." Apartments appropriated to the sacerdotal ministers of the goddess were on the right of the Temple, in which was discovered a slab of marble recording their names.

(c) This was not the Altar whereon public sacrifices were usually offered: for, that all the people might witness these solemnities, they took place in the Vestibule of Greek

The widest Street hitherto excavated at Pompeii leads from the Temple of Fortune to the Forum Civile; and in this vicinity were found Shops, containing a large store of Lamps and Glass, together with a Skeleton, and sixty pieces of Money.

*Forum Civile.* The approach to the northern end of this Forum (an oblong Piazza, in extent three hundred paces, and proportionably wide) is through lofty triumphal Arches, one of which stands at the commencement, and the other at the termination of the street last mentioned. The ingress to the northern end of the Forum seems to have been guarded by two smaller Archways; meant, perhaps, in case of civil commotions, as a defence to this spot; but one only of these Archways remains. Covered Porticoes, supported by Columns of Travertino, encompassed three sides of the Forum; while a considerable number of Pedestals, tastefully disposed, presented to public view the statues of those citizens who best deserved the admiration of their country. Large slabs of Travertino paved the Porticoes: and, according to supposition, the *Ærarium*, or Treasury, the Record Office, the *Senaculum*, or Senate House, the *Curia* appropriated to those among the Augustals who had cognizance of sacred matters, the *Comitium* for assemblies of the people, and the public Granaries, always stood in the Forum Civile. Here the most important subjects, relative to the commerce of the Colony, were discussed; the national festivals and religious solemnities celebrated; and here were seen the imposing processions of the *Canephoræ*. At the northern end of this once splendid Forum,

Temples.

(d) These Statues have been removed from the Temple of Fortune to the Court of the Temple of Romulus.



and placed in a commanding situation, are remains of a stately Temple, supposed to have been consecrated to Jupiter; and likewise to have served as a *Senaculum*\*, an *Ærarium*, and a Depository for public Records. A magnificent Flight of Steps, now almost destroyed by earthquakes, with a colossal statue<sup>f</sup> on each side, led to the Vestibule; which seems to have been quadrilateral, spacious, and handsomely ornamented by six Corinthian Columns above thirty feet in height; and here it is supposed that sacrifices were offered, and the people occasionally addressed by their magistrates. The Cella of the Temple had, on each side, a Corridor, supported by eight Ionic Columns: it is terminated by three Chambers, which probably held the public money and records. Beyond these Chambers ran a Passage with a Staircase leading, perhaps, to a Terrace on the summit of the Edifice. The Walls of this Temple appear to have been painted in compartments; and the Pavement is remarkably elegant<sup>g</sup>.

Recent excavations have revealed *the Prisons* contiguous to the Temple of Jupiter: and near the Temple of Venus were discovered *the public Measures of Capacity; models of which* may be seen in this part of the Forum: the originals are removed to the *Studii* at Naples<sup>h</sup>.

(e) The Roman Senate could only assemble in consecrated edifices: and as the *Decuriones Municipales* represented the Roman Senate at Pompeii, they probably adhered to the Roman law, and held their courts within the precincts of a temple.

(f) Remains were found of these colossal statues.

(g) According to report a Sun-dial was discovered in the Forum, near this Temple.

(h) These Measures are cylindrical perforations; the bottom was false; and, when removed, allowed the measured corn to escape. They were discovered among ruins of a building which appears to have been upward of an hundred feet in length, and probably was a Public Granary.—See SIR WILLIAM GELL's elegant and instructive Work upon Pompeii.

On the right of the Temple of Jupiter stands a splendid and spacious Edifice consecrated to Venus; but subordinate, in architectural merit, to the Temple of Jupiter. The shape of the Temple of Venus is quadrilateral. The Court, or Vestibule, was encompassed with covered Porticoes, supported by forty-eight Columns of tufo stuccoed, and of the Corinthian Order, but not well proportioned<sup>i</sup>. A Herma resembling a Vestal, and a considerable number of Paintings<sup>k</sup>, are seen here: and in the centre of the Court is an Altar of Travertino, placed before an isolated Cella, in which were found the Statues of Venus and Hermaphroditus, both finely executed. A Flight of Steps, fourteen in number, lead to the Cella: they seem to have slid from their proper situation, owing to an earthquake; and the Altar in the Court has the same appearance<sup>l</sup>. Contiguous to the Cella is a Private Apartment, which contains a well preserved Painting of Bacchus and Silenus; and here likewise is a small Recess, supposed to have been a *Lararium*.

A narrow Street divides the Temple of Venus from the Basilica or principal Court of Justice for capital offences, which likewise served as an Exchange. This majestic Structure communicated with one of the Porticoes of the Forum, by a Vestibule, originally

(i) The Columns are supposed to have been originally of the Roman Doric Order; though subsequently transformed into the Corinthian, by means of stucco.

(k) Some of these Paintings represent Egyptian Landscapes, with Pigmies feeding Ibises.

(l) All the Edifices in this part of Pompeii must have suffered more from the earthquake which preceded the Eruption of the year 63, than from the Eruption of the year 79, as the repairs, going on at the very moment of that Eruption, evidently prove. Antiquaries believe the Forum Civile to have been disintombed by the Pompeians immediately after the Eruption of the year 79; and thus account for the small number of moveable treasures found here, by modern excavators.



inclosed with Gates of bronze or iron. Steps lead from this Vestibule to the interior of the Edifice; which is of a quadrilateral form, in length near two hundred English feet, and in breadth above seventy<sup>m</sup>. The Walls are ornamented with Corinthian Pilasters; and on each side was a Corridor, held up by Columns of brick stuccoed, and supposed to have originally supported galleries. The centre of the Edifice exhibits two rows of Corinthian Columns, twenty-eight in number, which, according to conjecture, assisted to sustain the roof. At the upper end of the Court is a tribunal, elevated about seven feet from the pavement, and adorned with six Corinthian Columns, which inclosed the place appropriated to the Duumvir; and whence, from the curule chair, he pronounced his decrees; having first pledged himself at the altar to decide in conformity with law and conscience<sup>n</sup>. Immediately beneath the Tribunal is a subterranean Apartment, supposed to have been the Prison where criminals, brought to the Basilica to be tried, were confined provisionally, till called upon, one by one, to receive judgment: and in the Court, below the Duumvir's Podium, is a large Pedestal, evidently intended for the support of an Equestrian statue, the Legs of which only were found. Some of the Columns in the Basilica are so much more modern than the rest of the Building, that it seems probable they were raised to repair part of the ravages made by the Eruption of the year 63. On an outside Wall of this Structure, (that Wall which faces a House excavated by General Championet,) the word "BASILICA" may be discovered, written in two places with red paint.

At the southern extremity of the

Forum, and near the Basilica, are three Edifices, originally lined with marble, and displaying brick Walls, so perfect, they seem only just completed. These Edifices were probably dedicated to public uses; and that in the centre appears to have been unfinished, or repairing, when buried by the eruption of 79.

A Janus, remains of which may be traced, stood in this part of the Forum: and here are seen various sorts of marble, apparently prepared for new buildings; together with a Pedestal, which seems, from the Inscription it bears, to have supported the Statue of one of the Sallust Family; and another Pedestal inscribed with the letters "C. CUSPIO C. F. Pansaë." Judging from Marks in the Pavement, the entrance to the southern end of this Forum was occasionally closed by Gates of bronze, or iron. The opposite side to that embellished with the Basilica and the Temple of Venus, displayed, behind its Portico, several splendid edifices; among which were the Chalcidicum, the Temple of Romulus, the Curia for assemblies of those among the Augustals who had cognizance of sacred matters, and the Pantheon.

*Crypto Porticus and Chalcidicum built by Eumachia.* In order to enter by the Crypto Porticus, it is necessary to quit the Forum Civile, and pass a short distance down the broad Street, called the Corso, where, on the left and over the ingress to what was originally a covered Passage (and probably subterraneous,) is the following Inscription:—

"EUMACHIA. L. F. SACERD. PUBL. NOMINE SUO ET M. NUMISTR. L. FRONTONIS. FILI. CHALCIDICUM CRYPTAM PORTICUS CONCORDIÆ AUGUSTÆ PIETATI SUÆ PEQU-

(m) The precise length is an hundred and ninety-two English feet, and the precise breadth seventy-two.

(n) No steps lead to the Tribunal; which must therefore have been ascended by Portable Stairs.

**NIA FECIT BADENQUE DEDICAVIT."**

This Passage, or Crypto Porticus, leads to a spacious Portico, where, in 1820, was found the Statue of a Female habited as a Vestal; and on the Pedestal of the Statue the following Inscription:

"EUMACHIÆ. L. F.  
SACERD. PUB.  
FULLONES."

Antiquaries, therefore, conclude that the Priestess Eumachia constructed, at her private expense, in her own name, and that of her Son, a Chalcidicum and Crypto Porticus, dedicating them both to Concord, and appropriating the Chalcidicum to the use of the Fullers who washed and blanched Magisterial Vestments and those of the Sacred College; and that the Fullers, as a token of gratitude, erected the aforesaid Statue. This Chalcidicum is rectangular, its style of architecture Roman, and its Front faced the Forum Civile; from which was an entrance to the interior of the Chalcidicum, consisting of a splendid Court, one hundred and ten Paris feet in length, fifty in width, and bordered by spacious Porticoes, ornamented with forty-eight exquisitely wrought Columns of Parian marble. These Porticoes were elevated on steps, some parts of which are cased with white marble, and other parts unfinished; but the slabs, prepared for casing the unfinished parts, were discovered on an adjacent spot, where they may still be seen. At the upper end of the Court, in a superb Ædícula, stood

(e) The Vestals, or Priestesses, were thus denominated.—See T. Liv. Lib. I.

(p) This Basin precisely answers the description given by Homer of the Basins, or Cisterns, in which the Trojan Dames washed their garments.

"Each gushing fount a marble Cistern fills,  
Whose polish'd bed receives the falling rills,  
Where Trojan Dames, ere yet alarm'd by  
Greece,

the Statue of Concord; and all the flat ground encompassed with the Ædícula and the Porticoes was occupied by a rectangular white Marble Basin of shallow water, furnished with Scouring-blocks of white marble, and a Channel for the conveyance of fresh water into the Basin. The Portico, once adorned by the Statue of Eumachia, and situated behind the Ædícula, communicates with the other Porticoes: and the whole Chalcidicum was richly embellished with precious marbles, arabesques, &c.

*Temple of Romulus.* Brick Walls, apparently very ancient, inclose a Court, at the upper end of which is a Cella, elevated about nine feet from the pavement, and containing the Pedestal of a statue. On the Pavement stands a handsome Altar of Parian marble, ornamented with a beautiful *Bassorilievo*, supposed to represent Cicero as a Sacrificator. This Edifice is commonly called the Temple of Mercury, but Signore Carlo Bonucci, in his work, entitled "*Pompei descritta*," calls it the Temple of Romulus; because, at its entrance, was discovered a pedestal, which supported the statue of the Founder of Rome; and also because there was on this pedestal an Inscription, defaced in some parts, but thus made out: "Romulus, the Son of Mars, founded Rome, reigned over that City near forty years; and after having killed Acron, King of Cenina, and dedicated his spoils to Jupiter Fere-trius, was received among the gods, and denominated, by the Romans, Quirinus."

*Curia for the discussion of mat-*

Wash'd their fair garments in the days of peace."

HOMER'S *Iliad*, B. XXII.

(q) Perhaps so called because some authors suppose the original name of Pompeii to have been *Pompeius*; an appellation given to Mercury: and if the Town was called after the god of commerce and wealth, it is natural to imagine one of its oldest Temples might be dedicated to him.

*ters relative to Religion, by the Augustals.* This Building, which is semi-circular and open to the Forum Civile, contains Seats, and Niches for statues: and judging from its site, shape, and decorations, it seems to have been the place of meeting for the Augustals, to whose care matters of a sacred nature were intrusted.

*Pantheon.* Adjoining to the Curia stands this spacious Temple; the excavation of which was begun in 1821, and finished in 1822. Its form resembles that of the Serapeon at Pozzuoli; and its open Court, in length one hundred and eighty Paris feet, and in breadth two hundred and twenty-eight, exhibits an Altar surrounded by twelve small Pedestals, on which were placed Statues of the Twelve principal Divinities of the Ancients. A row of Chambers, twelve in number, occupies one side of the Court; at the upper extremity of which is the Tribunal, or Sanctuary, containing four Niches: and here were discovered the Hand and Arm of a Statue, the former grasping a Globe, and therefore supposed to have belonged to a figure of Augustus; the Statue of Livia in her meridian of youth and beauty; and the Statue of Drusus<sup>r</sup>. On the right of the Sanctuary (which, according to some opinions, was dedicated to Augustus) is an Apartment containing a Triclinium, supposed to have been devoted to the use of the Haruspices; and to receive the blood issuing from the entrails of victims, are small marble Gutters, placed at the base of the Triclinium, which inclines toward them. The Walls of this Apartment are decorated with Paintings; one of which represents Laurentia nursing Romulus and Remus, while the Twelve

Superior Deities are seen on Olympus watching over and protecting the Infant Heroes. On the left of the Sanctuary is an *Ædicula*, provided with large Altars of marble: and here were found upward of a thousand Coins of bronze, with forty-six of silver. This *Ædicula* (perhaps used as a Sacristy) appears less ancient than the rest of the Edifice; and near it is a long narrow Podium, perhaps used as a Pulpitum. The Walls at the lower end of the Court display numerous and well preserved Paintings; among which are—a child sleeping—Ulysses and Penelope!—Thalia instructing a young Actress—the Genius of Painting inspiring a Painter—Theseus presenting the Sword of his father, Ægeus, to his mother, Æthra!—a Genius guiding the helm of Fortune—a Female Musician—Small Landscapes—Sea Views—Buildings—and Arabesques. On one of the Walls of the Entrance to this Temple are little Loves, beautifully painted.

A *Small Shop*, situated in a Lane behind the Sanctuary of the Pantheon, contains a Painting similar to the Bride and Bridegroom in the Aldobrandini Marriage; and another little Picture, well preserved and beautifully executed. This part of the Town likewise exhibits a Shop furnished with a Stove and marble Dressers; in the latter of which several earthen Vases are fixed. This Shop, being decorated with a coarse Fresco, representing Fishes, is supposed to have belonged to a Vender of Salt-fish and Olives, who kept these commodities in earthen vases filled with fresh water, according to the present custom of Italy and Magna Græcia.

*House adorned with a Mosaic of*

(<sup>r</sup>) These statues of Livia and Drusus have been removed to the Studii, at Naples; but copies of them may be seen in the Sanctuary. The statues of the twelve superior deities were not found during the recent excavation

of the Pantheon; and therefore it seems probable that the most precious contents of this Temple were disintombed, and taken away, immediately after the Eruption which buried them.

*Dogs chasing Wild-boars.* Opposite to the Crypto Porticus, in the broad Street already mentioned, stands this Edifice, which had a covered Atrium: and here the Mosaic Pavement, which represents Dogs chasing Wild-boars, may still be seen.

*House of the Graces.* Pictures of Urania — the Graces — Venus and Adonis—&c. were found here, together with Chirurgical Instruments of a simple but excellent construction. This House belonged to an Accoucheur.

*Lane containing a representation of the Twelve superior Deities of the Ancients.* Near the last named House, on the same side of the way, is a Lane where, on a Wall to the right, may be traced a Fresco, displaying Juno, with a pomegranate and a blue vest; Diana robed in yellow; Apollo and Jupiter, both having red drapery; Venus robed in green; Vulcan and Mercury in red; and Neptune in blue. Vesta, Minerva, Ceres, and Mars, may likewise be distinguished in this Picture; below which, is a Fresco representing two Serpents, the tutelar Genii usually seen (as already mentioned) wherever streets intersect each other at Pompeii.

Every part of the broad Street, which leads from the Forum Civile to the Chalcidicum and the Theatres, is bordered by innumerable Shops, and other Buildings, displaying the names and occupations of the persons by whom they were once inhabited, written with deep red mineral paint; and on one of the outside Walls of the Chalcidicum may be traced the Ordinances of the Magistrates, the Days appointed for Festivals, &c. written with the same mineral colour. In every part of the Town, yet excavated, where crossways meet, is a

Fountain, which was supplied by water brought in a Canal from the Sarno. On the right, at the end of the broad Street leading toward the Theatres, is a House first submitted to public view in presence of the Emperor, Francis II. A handsome Peristyle, some good Frescos, Vases of bronze, glass, and *terra-cotta*, gold ear-rings, and a piece of salt-fish, which retained the smell of an animal substance, were discovered here.

*Portico of entrance to the Triangular Piazza of the Tragico Theatre.* This Edifice is adorned by six columns of tufo, the Capitals of which seem to have been handsome; and its Front, according to an Inscription on a Pedestal found here, was ornamented with the statue of Marcus Claudius Marcellus, Son of Caius, the Patron of Pompeii. The statue, however, has not been found. Beyond the Portico is a long Colonnade occupying the side of the Piazza on which is seen the Upper Entrance to the Tragico Theatre.

*Temple of Hercules.* This Structure (called by antiquaries Etruscan, and evidently more ancient than any other Temple at Pompeii) is supposed to have been thrown down by the earthquake of the year 63, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Grecian Doric Pile, which stood on a quadrilateral Platform, with five gigantic Steps on every side leading up to it. The Platform still remains; and is computed to be about ninety-one feet long, by about sixty-eight wide. Traces of immense fluted Columns also remain; and beyond the Platform, and nearly fronting the east, are Three Altars: that in the centre is small, and proba-

(s) This Temple is, by some writers, supposed to have been consecrated to Neptune: and in situation, shape, and style of architec-

ture, it certainly resembles the Temple of Neptune at Pæstum.

bly held the sacred fire; those on the sides are large, low, and shaped like sarcophagi. The latter kind of altar, called *Ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victims were burnt<sup>(t)</sup>. Contiguous to these Altars is a low, massive circular Structure, surrounded by short pieces of broken Doric Columns, and resembling the Receptacles for sacred ashes, usually found within the precincts of heathen temples; but reported to have borne an Oscian Inscription, which signified, "that Nitrebius, thrice High Priest, or Chief Magistrate, erected this Peristylum" (according to the same report) over a Bidental<sup>(u)</sup>, the name given to a spot struck with lightning; and these spots, being objects of terror to the Ancients, were frequently inclosed, and expiatory altars raised upon them. Contiguous to the Temple of Hercules is another Building, which probably was a Pen for animals destined to be sacrificed; and the opposite side of the Piazza contains a Semicircular Seat, decorated with lions' paws carved in tufa, and resembling the Seats near the Herulaneum Gate.

*Upper Entrance to the Tragic Theatre.* This Ingress has been restored, according to the ancient model; and from an Inscription here, we learn, that the Theatre, Galleries, and Corridors, were all erected at the expense of two Private Persons, for the advantage of the Colony. A Flight of Steps leads from this Entrance to the Postscenium of the Theatre; and another Flight of Steps leads from the Triangular Piazza to the Forum Nundinarium<sup>(v)</sup>. Not far hence was the Great Reservoir of the

Water of the *Starno*, constructed to supply the lower part of the Town, and particularly the last named Forum.

*Tribunal which took cognizance of matters of property, and venial offences.* In an open Court, encompassed on three sides with Porticoes, is a Platform (ascended by Steps) on which rests a Pulpitum, where the Magistrates administered justice; after first pledging themselves, on the Altar beneath their elevated Seat, to decide according to conscience: and the contending parties, whose causes came before these Magistrates, likewise pledged themselves to speak truth, and act honourably by their opponents. Tribunals of this description were usually placed near Theatres and Forums; and the Edifice in question is supposed to have been erected at the expense of the public-spirited persons who built the Tragic Theatre.

*Temple of Isis.* It appears from an Inscription found here, that this Edifice was thrown down by the earthquake of the year 63, and rebuilt by Numerius Popidius Celstinus. It is about sixty-eight feet long, by sixty feet wide; in good preservation; and peculiarly well worth notice: for to contemplate the Sancta Sanctorum, or Cella, whence so many oracles have issued, to discern the identical spot where the Priests concealed themselves, when they pronounced sentences supposed to have been spoken by the statue of their Goddess, to view the secret stairs by which they ascended into the Cella, in short to examine the construction of a Temple more Egyptian than Greek, excites no common degree of interest<sup>(w)</sup>. This Temple is a Roman Doric Edifice, composed of bricks

(t) The Altare, so called because *high*, was the place on which sacrifices were offered to the Celestial Deities.

(u) Bidentex were sacrificed on Bidentals, and hence the name.

(v) In Forums thus denominated, a Fair

was held every nine days. See T. Liv. lib. III.

(w) The traffic between the Pompeians and Alexandrians is supposed to have given rise to the worship of Isis at Pompeii.



stuccoed, painted, and polished. The Cella stands on the summit of seven Steps, (once lined with Parian marble,) in the centre of the Area, which was surrounded by Porticoes. The form of this Cella is nearly square, including what seems to have been a Vestibule; and its Walls, which are provided with Niches for statues, display, among other ornaments in stucco, the Pomegranate, called, in Greek, *Poina*, and one of the emblems of Isis. The Pavement is Mosaic, the interior of the Building shallow, and occupied by an Oblong Altar, or Pedestal, for Statues: this Pedestal is hollow, and the cavity was entered by low door-ways, contiguous to one of which are the Secret Stairs. The Statue of Isis stood in the Cella; and on each side of the Steps, leading to it, are the Altars where the Isiaic Tables (now in the Studii at Naples) were suspended. Two quadrangular Basins of Parian marble, for purifying water, were likewise found in, or near the Cella, each standing on one foot of elegant workmanship, and bearing this Inscription; "LONGINUS II VIR." At the extremity of the Area, fronting the entrance to the Cella, was found, in a Niche, the Statue of Orus; according to Egyptian mythology the Son of Isis and Osiris, and the god of Silence<sup>x</sup>. Here likewise were found Bones of Victims, remaining on the Altar where sacrifices were offered; and near which are the Receptacle for sacred ashes, and the Reservoir for water where-in the Priests performed their ab-

lutions. Steps lead down to the Reservoir, which is covered by what appears to have been an *Ædicula*. Other parts of the Temple exhibit small Altars, and several Chambers; one of which, where a large bronze ring was found, might probably have been appropriated to the Ox, Apis<sup>y</sup>; another was the Refectory; in which the Priests were dining at the moment of the Eruption. Remains of Wine, Eggs, Bones of Fishes, Ham, and Fowls, together with a faded garland of flowers, were found on and near the dinner table, when the Temple was excavated<sup>z</sup>. Burnt Bread was likewise found in the Refectory; and, in the Kitchen, Culinary Utensils of *creta-cotta*, containing remains of Eatables, together with a Skeleton leaning against the Wall, and grasping an Ax. One Priest seems to have loaded himself with the treasures of the Temple, and fled; but was overtaken by death in the vicinity of the Tragico Theatre; where the excavators of 1812 discovered his Skeleton; accompanied by three hundred and sixty Coins of silver, forty-two of bronze, and eight of gold, wrapped in cloth so strong as not to have perished during the lapse of seventeen centuries<sup>a</sup>. Here likewise were found large silver Vases, evidently sacrificial, and ornamented with *Bassi-relievi* representing Isiaic Ceremonies, Small Spoons, Pateræ, Clasps, and Cups of silver, Cups of gold, a rare and valuable Cameo, Precious Stones set in rings, Vases of bronze, &c. Some of these un-

(x) A profound silence was observed during Egyptian sacrifices.

(y) The Apartment containing the bronze Ring, was filled with ashes, by the last Eruption of Vesuvius, in the year 1822; but is situated at the Eastern End of the Temple of Isis.

(z) Plutarch tells us that the Priests of Isis ate no animal food but fish; and passed an austere life, offering prayers to their goddess twice a day, morning and evening. Other

writers mention that these Priests never ate onions, abstained from salt with their food, and were forbidden to taste the flesh of sheep or hogs: it is likewise said that their nights were usually spent in devotion, near the statue of Isis; and if these accounts may be credited, it does not seem probable that ham-bones were found in the Refectory.

(a) Perhaps the same description of cloth with that in which Mummies were rolled up; and which seems unperishable.



fortunate Priests of Isis caught up the sacred hatchets, and attempted to cut themselves a passage through the walls of their Temple; others are supposed to have been suffocated while they slept; and others either had not time to escape, or felt it a dereliction from duty to abandon their goddess. In the year 1765, when the Temple of Isis was excavated, its walls displayed paintings of that highly venerated Egyptian Divinity with the Sistrum; Anubis with a Dog's Head; Priests with Palm Branches and Ears of Corn, and one Priest holding a Lamp<sup>b</sup>; the Hippopotamus, the Ibis, the Lotus, Dolphins, Small Birds, and Arabesques; and within its precincts were found Statues of Isis, Venus, Bacchus, &c.; two Egyptian Idols in basalt; Sacrificial Vessels of every description; Candelabra, Tripods, and Couches for the Gods<sup>c</sup>.

*Temple of Æsculapius.* The style of architecture, similar to that displayed in the Temple of Romulus, proves the little Edifice in question to have been very ancient. A large low Altar, made of tufo, and ornamented with a Doric Frieze, is placed in the centre of a small Court immediately below the Cella; and resembles the Sarcophagus of Scipio Barbatus, seen in the Vatican Museum. The Cella is placed on a Platform, ascended by nine Steps; and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found Statues of Æsculapius, Hygeia, and Priapus, all of *creta-cotta*.

(b) The Priests in these Paintings are represented with heads shaved, garments of white linen, and woven shoes, through which the feet are seen: history, however, tells us, that the priests of Isis were obliged to walk barefoot.

(c) One of these Couches was made of ivory, and too much injured to admit of reparation: the other, made of bronze, has been restored; and is now placed in the Studii at Naples.

(d) The Orchestra (*Ὀρχήστρα*) of the

*Sculptor's Shop.* In the Quadrangle belonging to this House several Statues were discovered; some being half finished, and others only just begun: and probably, if the whole habitation were thoroughly excavated, a few of the statues injured by the earthquake of 63, might yet be found; as we have reason to suppose they were sent hither for restoration. Several blocks of unworked marble, and various Tools, now preserved in the Studii at Naples, were likewise discovered here.

*Comic Theatre.* This Edifice, constructed with tufo, and supposed to have been the Odeum for music, is semi-circular, small, but nearly perfect; and was covered by a Roof resting upon Columns, between which were apertures for the admission of light. The Cavea (or place for the audience) is intersected by Steps leading to the summit of the Building. In the seats nearest to the Orchestra sat the Augustals, Magistrates, and Knights; behind them sat the mercantile part of the Colony; above these were the populace of the male sex; and highest of all, in the Gallery, or Portico, sat the female spectators, Vestals excepted. The Orchestra (a large open space between the Cavea and the Proscenium) was probably appropriated, in this Theatre, to Musicians only, though in Grecian theatres, not particularly dedicated to music, the Dancers and the Chorus occupied that space<sup>d</sup>. At each end of the Orchestra is a Podium, in one of which sat the Vestals, in the other the Ædile<sup>e</sup> who presided

Greeks is supposed to have been what in modern continental theatres we call the Parterre. The Proscenium seems to have been what we denominate the Orchestra: the Scenium was the Stage; and the Postscenium the place where the machinery of the theatre was prepared for exhibition, and where the actors dressed.

(e) The exhibitions, both in theatres and amphitheatres, were under the guidance of the Ædiles Majores.

over the entertainment. The Orchestra is paved with marble, and exhibits the following Inscription in letters of bronze:—

“M. OLCONIVS M.F. VERVS  
II VIR PRO LVDIS.”

The Proscenium consists of two dwarf Walls, with a very narrow interval between them. The Scenium is terminated by a lofty Wall, with a Large Door of Entrance, for the principal persons of the drama, in its centre, and a Smaller Door of Entrance, for the inferior characters, on each side. Behind the Scenium are remains of Attiring-rooms for the actors. The Staircase by which Female Spectators ascended into the semi-circular Gallery, or Portico, at the top of the Cavea, is quite detached from the Steps by which the other sex passed into their respective Seats. The outside of the Edifice bears an Inscription importing, “that the Duumviri, Caius Quintus Valgus, Son of Caius, and Marcus Portius, Son of Marcus, by virtue of a Decretum Decurionum, defrayed the expense of erecting the covered Theatre, and approved the manner in which the work was done<sup>f</sup>.”

Two Admission Tickets, for theatrical representations, have been found at Pompeii. These Tickets are circular, and made of bone: on one of them is written, “ΑΙΧΥΡΑΟΥ;” and above this word is marked the Roman number, “XII,” with the Greek corresponding nu-

merical letters, “ΙΒ,” beneath it. On the other Ticket is a Greek word, (which seems to be “Hemicyclia,”) with the Roman numerical number “XI,” above it, and the Greek corresponding numerical letters, “ΙΑ,” below. Both Tickets exhibit, on the reverse side, a rough sketch of a theatre<sup>g</sup>.

*Tragic Theatre.* This Edifice, which stands upon a stratum of very ancient lava, is considerably larger than the Odeum; and, in point of architecture, a beautiful building: it was composed of tufo, lined throughout with Parian marble, and still exhibits the Orchestra, the Proscenium, the Scenium, the place where, probably, a drop-scene, or curtain, was fixed; the Podium on the right of the Orchestra for the presiding Magistrate, (in which a Curule Chair was found;) the Podium on the left for the Vestals; the seats for Augustals, and Knights, in the lower part of the Cavea, and those for Plebeians of the male sex in the upper part; the Entrance for Augustals and Knights, the Entrance and Stairs for Plebeians; the semi-circular Gallery, round the top of the Cavea, for Female Spectators; (which Gallery appears to have been fenced with bars of iron, as the holes in the marble, and the remains of lead, used for fixing these bars, may still be discovered;) the Stairs of Entrance to this Gallery; and the Blocks of Marble, projecting from its wall,

(f) This Theatre suffered so much from the earthquake of the year 63, that the Pompeians were compelled to repair and new roof it. Roofed theatres, however, were not common among the Ancients: whose scenic representations appear to have been exhibited by daylight, in buildings open at the top: and when the Campanians invented awnings for theatres, to temper the heat of the sun, they were reproached for their effeminacy.

(g) Augustus, in order to prevent confusion with regard to places for the audience in theatres, decreed, that all the different ranks of persons, in the respective Cities of the Roman Empire, should be provided with tickets, specifying the part of the theatre, and the number of the seat they were entitled to

occupy. This circumstance is related by Suetonius. The arrangement of the audience was as follows. Persons of Consular rank, and Vestals, being few in number, occupied the two shortest lines of seats, close to the Orchestra, and sat on curule chairs, or bisellii. Knights, being likewise few in number, compared with Plebeians, occupied the shortest lines of stone benches; (these were immediately behind the curule chairs, and bisellii.) Plebeians, of the male sex, occupied the uppermost, and consequently the longest, lines of stone benches: while the female part of the audience, Vestals excepted, were placed in the portico, or gallery, near which stood the officers appointed to keep order.

so as to support the wood-work to which, in case of rain, or intense heat, an Awning was fastened. The Scenium, judging by the niches it contains, appears to have been adorned with statues<sup>b</sup>; the Proscenium, a dwarf wall, with Niches, perhaps, for musicians, on the side next the Orchestra, divides the latter from the Scenium; which, like a modern stage, rises higher at the upper than the lower end; it is considerably elevated above the Orchestra, very wide, but so shallow that much scenery could not have been used; although the Ancients changed their scenes by aid of engines, with which they turned the partition, called the Scena, round at pleasure. There are three Entrances for the actors, all in front; and behind the Stage are remains of the Postscenium.

This Theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill was an extensive colonnade, already mentioned, destined, perhaps, to shelter the audience, in wet weather; and likewise to serve as a public promenade, the view it commands being delightful.

The Comic and Tragic Theatres stand near each other; and contiguous to a public Building, supposed to have been

*The Forum Nundinarium.* This Forum is of an oblong shape, and bordered by Porticoes, supported by Roman Doric Columns without bases: they are composed of tufo, stuccoed and painted, either red or yellow, as was the general practice at Pompeii. These Columns (the lower parts of which are plain, the upper fluted) still display figures in Armour, and Names of Persons, traced, no doubt, by the ancient

occupiers of this Forum, to while away their vacant hours. Within the Porticoes are Apartments of various dimensions, supposed to have served as Shops and Magazines for merchandize; some of the largest being about fifteen feet square: and above these Rooms was a Second Story, which appears to have been provided with Wooden Balconies. In one Magazine was found an Apparatus for making soap, in another a Mill for pulverizing Corn, and in another, a Machine for expressing Oil. On the eastern side of this Forum were Stalls for Cattle; and in the Prison or Guard-House, were found Skeletons with their Ankle-bones fastened into a Long, Low Machine, made of iron, and similar in shape to the modern wooden frame (for punishment) called Stocks. In the Soldiers' Quarters were found Skeletons, Shields, other military Weapons, and a Helmet, (probably, that of the commanding officer,) on which is beautifully sculptured the Destruction of Troy<sup>c</sup>. The soldiers and officers seem to have died together at their post; victims to the severity of Roman discipline. This Forum contains a Fountain of excellent water, a small ancient Table, and likewise a large modern Table already mentioned, and shaded (most appropriately) by weeping willows, so as to make a pleasant dining-place in warm weather<sup>d</sup>.

*Amphitheatre.* In the centre of a spacious Piazza, (probably a Circus for chariot-races,) stands this colossal Edifice; which contains twenty-four rows of seats, is reputed to have held above ten thousand spectators, and, when newly disintombed, was so perfect,

(h) The Partition Wall between the Attiring-rooms and the Scenium, was richly embellished with Statues, Columns, &c., for a tragedy; and for a comedy, with Cottages, and other Pastoral Objects.

(i) Ancient Forums were always guarded by soldiers, and therefore the place wherein

the Helmet, Shield, &c., were found, was probably the Guard-house.

(k) The Model of the Stocks, the Skulls of the persons whose skeletons were found in them, and some of the half-finished Sculpture, discovered in the Statuary's Shop, are kept here.

that the Paintings on the stuccoed Wall, surrounding the Arena, appeared as fresh as if only just finished; but, on being too suddenly exposed to the air, the stucco cracked and fell off, so that very few Paintings now remain. The form of this Amphitheatre is oval, the architecture particularly fine, insomuch that the earthquakes of the years 63, and 79, neither injured its foundation, nor its superstructure. A handsome Corridor, once embellished with statues, the Niches and Inscriptions belonging to which still remain, leads down to the principal Entrance<sup>1</sup>. This Corridor is paved with lava. The Amphitheatre rests upon a circular Crypto Porticus, of incredible strength, as it supports the whole superstructure. An iron railing seems to have protected the spectators who sat in the first row; and the Entrances to the Arena appear to have been defended by grates of iron. An Ingress for the Gladiators and Wild-beasts, and an Egress for the Dead, may be seen in the Arena. The Walls of the Podium, when newly disintombed, displayed beautiful Paintings; but, on being exposed to the air, they were destroyed, like those in the Arena. Above a Flight of Steps, leading to the upper seats, is a *Basso-relievo* (in marble) which represents a Charioteer driving over his Opponent: and above the Seats is a Gallery, which termi-

nates the Edifice, and was furnished with a circle of Covered Boxes, not found in other amphitheatres. These Boxes were appropriated to Female Spectators; persons of distinction being placed in one half of the circle, and those of subordinate rank opposite to them. Blocks of Stone, pierced to receive the wood-work which supported the awning, are seen in the upper part of the circular Wall of this Gallery, which commands a magnificent prospect of Vesuvius, the Montes Lactarii, the Site of Stabiae, the Mouth of the Sarno, and the beautiful Bay of Naples:—and from this Gallery, on the twenty-fourth of August, in the year 79, the Pompeians and Occupiers of the adjacent Towns<sup>m</sup>, who were then assembled in the Amphitheatre, are supposed to have witnessed, with surprise and dismay, (rising from the Crater of Vesuvius,) that terrific Column of boiling water and volcanic substances which suddenly transformed this majestic Amphitheatre, and every neighbouring Edifice, into a barren Hill of pumice-stones and ashes. But as very few, if any, human skeletons have been discovered here<sup>n</sup>, it seems probable that the persons thus providentially warned of their danger, ran without loss of time to the adjacent river, embarked in whatever vessels they could procure, put to sea, and saved their lives by flight<sup>o</sup>. Pliny the Elder, while

(1) Among the Statues was that of C. Cassius Pansa, Senior, whom the Decuriones intrusted with the execution of a law enacted by the Consul Petronius, during the reign of Nero, to prohibit masters from compelling their slaves, except when under sentence of death, to combat either with wild-beasts or gladiators: and during the Duumvirate of Pansa it was not lawful for wild-beasts to fight in the Pompeian Amphitheatre, except with each other.

(m) It appears, from the following record, that the Inhabitants of Nuceria frequented this Amphitheatre. "A fray took place in the Pompeian Amphitheatre A. D. 59, between the Colonies of Nuceria and Pompeii, at a gladiatorial exhibition, given by Livinejus

Regulus: and these exhibitions were, in consequence, prohibited at Pompeii for the space of ten years." — See Tacitus's *Annals*, Book 14.

(n) According to one report, Skeletons of eight Lions, and a Man, supposed to have been their Keeper, were discovered in the Pompeian Amphitheatre; and, according to another, no skeleton was found within its walls.

(o) The number of Skeletons hitherto found in Pompeii and its suburbs, is said to be less than three hundred; a small proportion of its inhabitants, if we may judge from an advertisement, found on the outside of a large private house, and importing, that it was to be let for five years, together with Nine Hundred

rious buildings. In the centre of the Church is an antique Font for the immersion of adults, similar to that in the Baptistery at Pisa, and encompassed with a Balustrade surmounted by Columns very subordinate in beauty to those which support the roof. On either side of the Tribuna are two Columns cut out of one block of Parian marble with a piece of Cornice on the top of each pair; the lower part of the shafts being plain, and the upper part fluted, precisely like the Columns in the Forum Nundinarium at Pompeii. The shape of the Edifice in question leads antiquaries to suppose it was raised on the foundations of a Temple consecrated to all the gods\*. From Nocera to La Cava the road passes through a rich and pleasant country. This Town has Porticoes on each side of the high-street, like those at Bologna; and is large, populous, and-sometimes frequented by a few foreigners during summer. Beyond it is a Structure which seems to have been an Aqueduct, and a Villa which stands prettily amidst hanging gardens: but on approaching Vietri, and the whole way between Vietri and Salerno, the road displays scenery of the most magnificent and beautiful description. Vietri, built on the side of a mountain in the immense Gulf of Salerno, (anciently denominated *Sinus Pæstanus*,) has risen from the ashes of the ancient *Marcina*; and is not far remote from Amalfi, the Islands of the Sirens, and the Promontory of Minerva, which all lie toward the right; while on the opposite side of the Gulf towers the celebrated Promontory of Leucosia, anciently called *Promontorium Posidium*. Salerno, formerly *Salernum*, celebrated by the Poets of

the Augustan age for its enchanting position, was originally the Capital of the Picentini; and probably derived its appellation from two streamlets, now called the Sole and the Erno, whereby it is watered. This Town (about fifteen Neapolitan miles from Pompeii) is embosomed in the Gulf which bears its name, and seated in a valley, encompassed on the northern and eastern sides by bold, fertile, and picturesque mountains. It is embellished with a handsome Quay, has sixteen Churches besides the Cathedral, and a considerable number of Monastic Institutions. The medicinal School of Salerno acquired, during the reign of the last of its Lombard Princes, a brilliant character; owing to the Arabs, or Saracens, who repaired thither in crowds, teaching the Sciences, and especially that of Medicine, in which the Arabs, at the period alluded to, particularly excelled: and during the year 1100, the Physicians of this School published their celebrated Work in Latin verse, which has been translated into almost every language. The precincts of the Cathedral, and the Church itself, contain some Antiquities brought from Pæstum; among which are Columns apparently of Roman workmanship, and a few Sarcophagi. Among the Antiquities within the Cathedral are two fine Columns of verde antique, a Mosaic Pavement, and two Vases for purifying water, one of them ornamented with *bassirilievi* representing Alexander's Expedition to India; the other representing a vintage\*. The Subterranean Church, beneath this Cathedral, is said to contain the Relics of S. Matthew. Salerno is celebrated for its Spring and Autumn Fair; especially that held in

(t) A very small Column of white marble, in this Church, bears the following Greek inscription, placed longwise down the Column.  
✠ ΔΕΑΟΝΙΣ—ΔΙ—ΕΤ—ΣΕ—ΜΑΡΙΕ

Μ4G2XNOALAO—PRI—I C ✠

(\*) These Vases are in one of the Side-aisles.



September : and the best Hotel here, called *L'Albergo del Sole*, affords tolerable accommodation, and is delightfully situated.

Travellers who sleep at Salerno, and intend driving straight next morning, by the Cross-road already mentioned, or by another road, less circuitous than that through Eboli, to Pæstum, should provide themselves with bread, meat, salad, fruit, wine, water, every thing, in short, likely to be required as refreshment there. From Salerno to the commencement of the Cross-road, is an hour's drive, through a rich, beautiful and picturesque country, continually presenting little groups of Calabrian Peasants, dressed as Salvator Rosa frequently paints them, and either employed in tillage, walking, riding, or regaling, in temporary arbours close to the highway. At the harvest season, this country is rendered still more picturesque by the Calabrian mode of thrashing corn: which operation takes place in the open fields ; and is accomplished by means of a small vehicle shaped somewhat like an ancient car, but fixed on a wooden harrow, and drawn by two oxen : in this vehicle sit children to guide the oxen ; who walk round and round a square space, floored with a hard smooth cement, inclosed by a dwarf wall, and strewed with unthrashed grain ; which is continually turned by the harrow ; while the animals thrash it with their hoofs. Two of these vehicles are often employed, at the same moment, in each of these inclosures\*. The Cross-road which lies on the right of the highway, traverses a wild and gloomy tract, abounding in buffaloes, pestiferous swamps, and crazy bridges made with boughs of trees, and thrown across deep

ditches ; till, at length, it joins the high-road from Eboli ; and passes the Salaro, anciently called *Silarus*, on a Bridge begun by Murat, and finished by the late King of Naples†. Hence, the high-road traverses a dreary waste, unimbel-lished now with the Roses mentioned by Virgil, till, on reaching a patch of cultivated ground, fenced with hedges of wild vines, it displays (near the sea, and encompassed with silence and solitude) three stately Grecian Doric Edifices, which announce themselves as the remains of Pæstum : not, however, such remains as seem to accord with the effeminate and refined taste of the rich and luxurious Sybarites ; but, on the contrary, resembling the simple, bold and majestic specimens of Hindoo architecture portrayed by the pencil of Daniel. Near these Edifices is a Farm, comprehending a Wine-house, where Travellers, who wish for shelter, may eat the dinner they bring with them ; and where stables and fodder for horses may be procured : but the Water here is extremely unwholesome ; for the Aqueduct which once conveyed healthful beverage to the Town exists no longer.

Travellers should neither sleep at Pæstum, nor approach its environs till an hour after sunrise ; neither should they remain within its Walls long enough to expose themselves to the dew which immediately precedes sunset : and although by taking these precautions and drinking a little strong bodied wine, or punch, it may be possible to escape the dangerous effects of *Malaria*, even during the months when it is most prevalent, those of July, August, and September, still, Travellers should, if possible, prefer visiting Pæstum

(v) The smooth thrashing-floors of the Grecians, with cattle working in them, in the open fields, are described by Homer.

(w) This is a Toll Bridge ; and every four-wheeled carriage pays one piastre a time, for crossing it.



either in March, April, or the beginning of May; or during the month of November.

This City, supposed to be the ancient *Posidonia* of a Colony of Sybarite adventurers, who, on landing here, found a Town, drove its inhabitants to the mountains, and established themselves in their stead; appears, from its name, to have been dedicated to Neptune, called *Ποσειδών* by the Greeks<sup>x</sup>. The Sybarites, however, were supplanted by the Lucanians; and these by the Romans; under whose dominion *Posidonia* assumed the name of *Pæstum*; and after having survived the Roman empire in the west, was destroyed by the Saracens, about the commencement of the tenth century<sup>y</sup>. Previous to describing the ruins of this venerable City it seems expedient to remark, that some of these ruins appear to be of much higher antiquity than others; probably because the Sybarites, after having banished and succeeded the original inhabitants, supposed to have been Etrurians, repaired the Walls, embellished the Temples, and erected Baths, and other edifices, congenial to the taste of an opulent and luxurious nation; and when *Posidonia* fell under the yoke of the Romans, it is natural to imagine they might have introduced Roman architecture.

*Walls of Pæstum.* These Walls, composed of very large smooth stones, put together with such nicety that it is difficult to distinguish where they join<sup>z</sup>, are two miles and a half in circumference,

(x) Solon describes *Posidonia* as a Dorian City; and, if we may credit tradition, Ulysses was received there, when he sailed by the coast of the Sirens. *Posidonia* flourished when the Phœceans founded *Velia* (a maritime Town of Lucania) about six hundred years after *Æneas* landed in Italy; and during the second Punic war, when *Posidonia*, under the name of *Pæstum*, was a Roman Colony, its citizens offered the Romans a present of gold vases; which were refused with thanks: but, afterwards, during the siege of *Tarentum* by *Hannibal*, the Roman troops who defended

and nearly of an elliptical form; their height seems to have been about fifty English feet, their breadth, or platform, about twenty, and they were fortified by eight low Towers, twenty-four feet square within, and at the windows twenty-three inches thick: these Towers are more modern than the Walls; but, nevertheless, so situated as to correspond with the account, given by *Homer*, of Towers used as Fortifications; and some of the stones which compose them measure five feet in length.

*Gates.* *Pæstum* had four Gates, placed at right angles; but that which fronts the east alone remains perfect: it consists of one Arch, about fifty feet high, and built of stones incredibly massive. On the key-stone of this Arch it was easy once to discern two *Bassi-rilievi*; the one representing the *Sirena Pestana* holding a rose; the other representing a *Dolphin*; ancient symbols of a maritime people: time, however, has nearly obliterated these symbols. Remains of Paintings may be traced on the inside of this majestic Arch; between thirty and forty feet distant from which, are vestiges of an *interior Gate*: and, between the two, are Ruins called *Soldiers' Quarters*. Here likewise may be seen remains of the *Pavement* of the City; resembling that of the *Via-Consularis* at *Pompeii*: and here the *Aqueduct* entered *Pæstum*; and probably furnished water for a contiguous *Fountain*, of which considerable vestiges remain within the Walls. On the outside of the northern

that place were supplied by *Pæstum* with corn, money, and reinforcements.

(y) The Temples of *Pæstum* were visited by *Augustus*, as venerable antiquities, even in his days: but appear, during modern times, to have been totally forgotten, till discovered, in 1755, by a young painter of *Naples*, who once more brought them into public notice.

(z) The Etruscan Walls of *Fiesole* seem to have been of the same description in point of architecture.

Gate are Tombs, some of which appear to have been lined with stucco, and painted. Grecian Armour, and Vases of rare beauty, bearing Greek inscriptions, were found in many of them.

*Temple of Neptune.* This Edifice, (supposed to have been consecrated to Neptune,) the most majestic, and apparently the most ancient here, or indeed in any other part of the European world, is composed of stone, evidently created by the torpedo touch of the Silaro<sup>a</sup>: for, like the stone of Tivoli, it consists of wood and various other substances petrified; and though as durable as granite, abounds with so many small cavities that it resembles cork. Gigantic Steps, three in number<sup>b</sup>, lead up to the Platform on which this Temple rests, and surround it every way: its shape is quadrilateral; its length, out and out, one hundred and ninety-four English feet four inches; its breadth seventy-eight feet eight inches. It has two fronts, each adorned with a Pediment, supported by six immense fluted Columns of the Grecian Doric order: and it likewise had two Vestibules; each supported by two pilasters, with two Columns between them. Flights of Steps lead to these Vestibules. On either side of the Temple are twelve Columns (those in the angles not being counted twice); and a Grecian Doric Frieze and Cornice encompass the whole Building; and are, with the Capitals included, equal to half the height of each Column; a circumstance peculiar to this Temple. The exterior Columns, thirty-six in number, (generally composed of

six, though, in a few instances, of seven blocks of stone,) are twenty-seven feet two inches high, not comprehending their Capitals: the diameter of each Column, at the bottom, is about six feet ten inches; and at the top, close to the first Band of the Capital, about four feet eight inches: they have no bases; but rest on the third Step of the Platform. Their Capitals are simple; and the number of Channellings in each Column is twenty-four. The Inter-columniations are seven feet seven inches. The Cella, about ninety feet in length, and forty-three feet four inches wide, is raised three feet two inches above the Pavement of the interior Porticoes, enclosed by four Dwarf Walls, and ornamented with fourteen columns in a double row: their diameter, at the bottom, being four feet nine inches; their height, Capitals not included, sixteen feet eleven inches; the Chancellings of each Column are twenty in number; and the Inter-columniations about eight feet. These Columns support an immense Architrave; on which rises another set of still smaller Columns, about eleven feet in height; and destined, perhaps, to sustain the Roof of the Porticoes. Five of these Columns remain on one side; and three on the other. The Cella is paved with large square stones: the Situation of the High-altar, and those on which victims were sacrificed, and offerings made, is discoverable; and it appears that these Altars fronted the east. Fragments may still be found of the sea-green and dark blue Mosaics<sup>c</sup> with which the Vestibules were ornamented; and the

(a) The Silarus has been famed from time immemorial for the petrifying quality of its water.

(b) As the number Three was sacred and typical among the Ancients, and especially among the Asiatics, this might, perhaps, be the cause why the Pæstum Temples are surrounded by Three Steps only, exclusive of those which lead to the Vestibules.

(c) Light and dark blue Mosaics appear to

have been of high antiquity. Homer, when describing the palace of Alcinous, says:

“The cornice high

Blue metals crown'd, in colours of the sky.”

And the Temples of the Sirens, supposed to have been constructed by Ulysses on the Sorrentine coast, were decorated with sea-green and blue Mosaics: pieces of which are still found there, after every storm.

whole Temple seems to have been lined with thin plaster polished. The largest Stone of this stupendous Edifice contains one way thirteen feet eight inches; another way four feet eight inches; and another, two feet three inches; making altogether one hundred and forty-four cubic feet.

It has been already mentioned that some authors suppose the Etrurians were originally Canaanians: and if this be admitted, it will appear probable that when they emigrated to the European Continent, their first landing-place might be Pæstum; and it seems equally probable that, on landing, they might have raised the grand though simple Structure in question<sup>d</sup>.

*Basilica*—so called, because no appearance is exhibited here, either of altars or a cella. This Edifice (contiguous to the Temple of Neptune) is in length, out and out, near an hundred and seventy feet, and in breadth eighty. It stands on a quadrilateral Platform; and has two Fronts, both adorned by nine fluted Columns, of the Grecian Doric Order, which rest, without bases, on the third Step of the Platform. Each side of this Edifice presents sixteen Columns, (the angular columns not being counted twice,) resting, likewise, on the third Step of the Platform: their diameter at the bottom is about four feet and a half, and at the top about one foot less: their height, Capitals inclusive, is twenty feet, and the flutings of each Column are twenty in number. Both Fronts have a Vestibule; and the interior of the Building is supposed to have been divided into equal parts by Columns placed in a straight line

from one entrance to the other: but only three of these Columns now remain; and they do not range with the exterior ones. Where these three Columns stand, the pavement seems to have been raised; and probably this spot was appropriated to the magistrates. The Portico, which is supposed to have been appropriated to the common people, measures, in breadth, fifteen feet; and the Cross Walk fifteen feet six inches. A Doric Frieze and Cornice ornament the outside of the Edifice, and the Architrave of the Peristyle remains.

*Temple of Ceres.* This Temple, supposed to have been dedicated to Ceres, though smaller, and much less imposing than that of Neptune, displays a lighter and more elegant style of architecture. It is elevated on a Platform, bordered by three Steps: its shape is quadrilateral; its length, out and out, one hundred and eight feet, and its breadth forty-eight. It has two Fronts, each adorned with six Grecian Doric Columns, which support a magnificent Entablature and a Pediment. Either side presents twelve Columns, supporting an Entablature; and every Column is fluted, and rests, without base, on the third Step of the Platform. The diameter of each Column is four feet three inches at the bottom, one foot less at the top, and each Shaft measures seventeen feet eight inches to the first Band of its Capital, and about twenty feet four inches, Capital inclusive. The channellings of every Column are twenty in number; and the Intercolumniations four feet seven inches. At the Entrance is a Vestibule supported by six Columns with plain round

(d) An ancient Inscription at Palermo is written in Chaldee; and therefore some persons suppose the primitive inhabitants of Palermo to have been emigrants from Chaldea and Damascus; and if this conjecture be well founded, the Etrurians were more probably of Chaldean than Canaanian origin.

Another circumstance merits notice; the inside walls of the most ancient sepulchral monuments at Pæstum exhibit paintings; and we learn from the Prophet Isaiah, that the Chaldeans were in the habit of painting the walls of their apartments.

Bases; and, beyond, are four Steps leading to the Cella; which is twenty-five feet wide, and encompassed on the four sides by a Dwarf Wall. The situation of the High-altar, and of those whereon victims were sacrificed, and offerings made, is discoverable: these Altars fronted the east. Remains of Sarcophagi are likewise discoverable in this Temple; the outside of which is ornamented with a Doric Frieze and Cornice; and all its Columns, thirty-four in number, (together with those of the Basilica, and the Temple of Neptune,) appear to have been stuccoed. The Pavement was Mosaic.

*Theatre.* This Edifice is almost totally destroyed; but the fragments of Gryphons and fine *Bassi-*

*relievi*, which have been found here, evince that it was erected at a period when sculpture was rising fast to its zenith of perfection.

*Amphitheatre.* This Edifice, likewise, is nearly destroyed: it appears to have been of an oval form, an hundred and seventy feet wide, by an hundred and twenty long. Ten rows of Seats, and some Apertures to the Dens for wild-beasts, may still be traced: it stood in the centre of the Town, contiguous to the Theatre, and not far from the Temple of Ceres.

The great antiquity of Pæstum, and the uncertainty as to what its remaining Edifices originally were, and to whom they belonged, brings to recollection a well known Italian Sonnet, which may be thus imitated:—

"Say, TIME—whose, *once*, yon stately Pile," I cried,  
"Which, *now*, thou crumblest, ruthless, with the soil?"—  
He answer'd not—but spread his pinions wide,  
And flew, with eager haste, to ampler spoil.

"Say then, prolific FAME, whose breath supplies  
Life to each work of wonder—what were *those*?"—  
Abash'd, with blushes only she replies,  
Like one whose bosom heaves with secret throes.

Lost in amaze, I turn'd my steps aside;  
When round the Pile I saw OBLIVION glide,  
And scatter poppies o'er each vacant shrine—  
"Speak!" I exclaim'd—"for once, mute Nymph, reveal—  
Yet wherefore from thy lips remove the seal?  
Whose *once* it was avails not—*now* 'tis THINK!"

After having dined in the Temple of Neptune, or the Wine-house at Pæstum, Travellers usually return home by way of Eboli, recrossing the new Bridge; thrown over the Salaro, and passing, on the right, fine woods, and the Royal Hunting-seat, called Persano. Thus far, (about four miles,) the road is swampy; but beyond Persano, (and over an extensive common thickly clothed with myrtle,) perfectly good the whole way to Eboli. This drive occupies about

three hours and a quarter: and *the Locanda Nobile* at Eboli, once a monastery, but now (1827) kept for the accommodation of Travellers, by Rosa Petrilla, is large, quiet, and clean; possessing good beds, and a well stocked poultry-yard. This Inn stands on the outside of the Town; and Travellers frequently sleep here, and proceed next morning, through a rich and beautiful country, to Salerno.

Persons who wish to visit, on

(e) The Author of this Work has ventured to deviate from the Italian Sonnet; which contains an incongruity, by making Oblivion speak.

(f) The Mistress of *the Locanda Nobile*, at Eboli, is civil, moderate in her charges, a good cook, and an excellent maker of coffee.

(g) From Salerno Travellers frequently go to Amalfi by water,—a row of about three hours; and boats proper for this excursion may be found in the first named Town.

The usual price, for dinner, at the Salerno Hotel is from six to eight carlini a person; and, for a bed, from three to five carlini.

their way from Salerno to Naples, the *Benedictine Convent of La Trinità*, near *La Cava*, should stop at the entrance of that Town, and send for a light carriage and two strong horses, to take them up a rocky mountain of the Apennine, on which the Convent is situated, at the distance of two miles from the high-road, and in the mule-path to Amalfi. The ascent to *La Trinità* presents fine woods; and the Convent, which is partly hewn out of a rock, and partly built upon it, is spacious even to magnificence; but contains nothing particularly worth examination; as the curious records, once kept there, were removed, when the French suppressed this confraternity. After having seen the Convent of *La Trinità*, Travellers usually proceed to Naples; stopping, however, at Pompeii, and walking through that City, while their carriage goes round the outside of the walls, to meet them at the *Villa-Suburbana*.

#### EXCURSION, BY WATER, TO SORRENTO.

Sorrento, anciently called *Syrentum*, from its enchanting situation, and supposed to have been a Phœnician Colony<sup>h</sup>, is between five and six leagues distant from Naples; and lies on the left side of the Bay, beyond Castel-a-mare, and near Capri.

Persons who wish to go and return on the same day, should set out from Naples very early in the morning; it being requisite to allow four hours for rowing to Sorrento, or any other part of the Piano; three for refreshing the boatmen, and four for returning. This excursion may be made by land, through Castel-a-mare, and Vico; but, from the former place

to the commencement of the Piano di Sorrento, a distance of about six miles, there is only a mule-road. Nothing, however, can be more picturesque than the views this road exhibits; and with good mules and careful guides, or experienced Portantini, no risk is incurred by passing it<sup>i</sup>.

The Town of Sorrento is not provided with good Inns; though beds may be obtained at the *Hôtel des Artistes*, in the Borgo; and likewise at another ill-furnished *Public House* adjoining. But part of a large Palazzo, called *The Cocumella*, and about three-quarters of a mile distant from the Town of Sorrento, has been recently converted into a comfortably-furnished Hotel, kept by an excellent Cook, who provides Eatables, Coffee, Ice, Foreign Wines, &c.; and Travellers are often glad to avail themselves of this accommodation, it being impossible to see the Town of Sorrento, the Piano, and approximate Mountain-scenery, under two or three days. A neighbouring Lodging-house, kept by *Donna Marianna Guarracino*, at S. Pietro-a-Mela, also furnishes clean beds by the night; as does another neighbouring Lodging-house, kept by *Donna Portia Cesaro*, at S. Agnello: and the Occupiers of a Mansion called *Villa-Guardati*, and delightfully placed on a Cliff, between the *Cocumella* and the Town, furnish board and lodging by the night, whenever their apartments are not taken for a term.

*Syrentum*, in the days of Augustus and Tiberius, is supposed to have been more extensive than Neapolis: but, during the year 79, when the waters of the Tyrrhene sea retreated from the walls of Pompeii, they seem to have encroached on the Siren-shore; de-

(h) Some Writers suppose the Town of Syrentum to have been founded by Ulysses.

(i) The usual price given for Portantini,

from Castel-a-mare to Sorrento, is from eight to ten carlini per man.



stroying a magnificent Quay, which extended from the Town of Syrentum to the base of a Cliff crowned by the Temple of Ceres; and ruining all the contiguous public edifices. The *Corridors* and *Temples* (delved in a Cliff situated beneath the Cocumella) which are called, by tradition, *the Caves of Ulysses*, and supposed, subsequent to his circuitous voyage, to have been consecrated to the Sirens, remain, however, nearly perfect, respecting their shape, though stript of all their decorations. The Entrance, from the sea, to these Caves, resembles the description given, by Homer, of the abode of the Giant Shepherd, Polyphemos: even the very Landing-place may be figured as the enormous Rock, with which he closed his den. Moreover, there certainly did exist, at some remote period, on the Sorrentine Shore, a Race of Giants: for in ancient Tombs, discovered here, Skeletons upward of eight feet long have been found, with skulls proportionably large<sup>k</sup>: and as Capri answers to Homer's description of the Island called (by his Commentators) Lachæa<sup>l</sup>,—as it seems, judging from Virgil, Statius, and Tacitus, to have been uninhabited in Homer's days,—and as it possesses, on its south-eastern shore, a Harbour, where Tiberius kept a Squadron to guard his person, probably Homer meant to describe Ulysses as having (after he quitted the Æolian Isles the second

time) anchored at Capreæ, and left his fleet there; proceeding himself, with one vessel only, to the Promontory of Surrentum; encountering, on that coast, Polyphemos; thence sailing to the country of the Læstrygones, near Caieta, and after the destruction of his vessels, by those savages, gaining, with one bark alone, Ææa, the Realm of Circe. But, be this as it may, the interior of these Caves, judging by their present appearance, are more probably the scene whence Virgil borrowed images for his Tartarus than is the Grotto of the Cumæan Sibyl<sup>m</sup>. On the Strand, to the right of these Caves, are remains of what appears to have been a *Silicernium*: and further to the right, at the brink of a Cliff near the Capuchin Convent, are vestiges of a *Columbarium*. On a Cliff, to the left of the Temples of the Sirens, are *the Substructions of the immense and magnificent Temple of Ceres*, which once adorned this coast, and gave her name to what is now denominated the Promontory of Sorrento: and on the Strand, beneath this Temple, pieces of a composition, called Sorrento Stone, supposed to have originally made part of the incrustations of the Temple, are frequently found. The colour of the composition is blue; some pieces being opaque, others transparent. Emeralds, and white Cornelians, are likewise found on the Sorrentine Shore. A Villa, once in-

(k) Thucydides asserts, that the Aborigines of one part of Sicily were gigantic Cannibals, called Læstrygones and Cyclops: we learn from other ancient writers, that some of these

(l) "Oppos'd to the Cyclopean coasts there lay  
An Isle, whose hills their subject fields survey;  
Its name Lachæa, crown'd with many a grove,  
Where savage goats, thro' pathless thickets, rove.  
No needy mortals here, with hunger bold,  
Or vent'rous hunters, thro' the win't'ry cold  
Pursue their flight; but leave them safe to bound  
From hill to hill, o'er all the desert ground."—ODYSSEY, Book IX.

(m) The descent through these Caves to the sea has been recently walled up, by order of the Neapolitan Government: a circumstance

Giants inhabited the Shores of Magna Græcia; and Homer says they stretched to Caieta.

much to be lamented; as this is by far the best Landing-place in the Piano; and likewise the most convenient Bathing-place.



habited by the Guardati family, stands upon part of the Substructions of the Temple of Ceres ; and persons wishing to examine the remains of this Temple, should enquire for the Villa - Guardati. An extensive range of Arches, Chambers, and Reticulated Brick-work, belonging to the ancient Edifice, may still be seen : and in the Kitchen of the Villa is an ancient Well, communicating, by means of a subterranean Aqueduct, with the celebrated Greek Piscinæ which supply the Town and Piano of Sorrento with water. Splendid Columns of Cipolino, and various other architectural decorations, have been found within the precincts of this Temple. On the side of the ancient Quay, now inundated by the sea, and close to the Marina Piccola di Sorrento, stands a *Pile of ancient Brick-work* ; which, according to tradition, was a Monument erected by the Sorrentines to the memory of Lyparus, a foreign prince, who resided among them, and was a great benefactor to their country<sup>n</sup>. Between the Marina Piccola and the Marina Grande di Sorrento, is a magnificent *Grecian Arch*, supposed to have been the Entrance to the Cella of a Temple dedicated to Neptune : the Cella is entire, its incrustations excepted ; and ancient Corridors, nearly perfect, lead down from a Cliff at Sorrento (on which stands the Palazzo-Mastrolili) to the interior of this Temple. Proximate to the aforesaid Grecian Arch, on the Strand, or, more properly speaking, in the sea, are huge Masses of ancient Stone-work and Brick-work, which evidently made part of the Temple ; together with a *small Corridor*, nearly perfect, although

half filled with water, and leading to a large, circular, well-preserved *ancient Bath*, which, by the aid of a boat, may be seen, through a Chasm in the Cliff, and is said to contain Paintings. Beyond this Bath is *another*, of a quadrilateral form, uncommonly large, in perfect preservation, and supposed to have belonged to a Temple consecrated to Venus. It is practicable to enter, and row round *this Bath*, in a small boat. To the left of the Town, and at the point of the Promontory of Sorrento, on a Rock considerably undermined and worn away by the sea, are remains of a quadrilateral Edifice of Reticulated Brick-work, supposed to have been a *Temple consecrated to Hercules*. Large Masses of the Opus Reticulatum, some of which are nearly covered with water, a Terrace with its original Pavement remaining, and Corridors stuccoed, and in one part painted with the Tyrian purple, so prevalent at Pompeii<sup>a</sup>, is all now discoverable of this Temple ; on the ascent behind which are interesting traces of *the Villa of Vedius Pollio* : namely, remains of a Bridge ; two salt water Reservoirs for fishes ; in one of which is a rill of spring water, a Kitchen with its Stoves and Fire-place quite perfect ; several adjoining Rooms, probably Offices for Servants ; Pavements of ancient stucco ; and Walls of the Opus Reticulatum. The Reservoir into which flows the rill of spring water was probably devoted to a species of fish, already mentioned, called the Moruna, and supposed to thrive best in a mixture of fresh and salt water. It is said that when Augustus was feasting with Vedius Pollio in this

(n) Æolus, who reigned over the Æoliæ, now called the Lipari Islands, had several descendants ; all of whom were famed for good qualities ; and Lyparus might, perhaps, be one of them.

(o) No partial were the Ancients to this co-

lour, that even their galleys displayed it : for in the Odyssey, where Lachæa is mentioned, we read

“ And there, no vessel, with vermilion prore,  
Or bark of traffic, glides from shore to shore.”

Villa, a Slave broke, by accident, a crystal vase, belonging to a costly set; upon which Pollio condemned him to be thrown into the Reservoir, and become food for the fishes: but Augustus, indignant at this cruel order, forbade its execution; likewise commanding the whole set of crystal to be broken, and thrown into the sea, and the Reservoir to be rendered useless. In a Cove beyond the Villa of Pollio, are considerable vestiges of *ancient Arches, Corridors, &c.*, now called Portiglione; perhaps a corruption of the words *Porta*, and *Leoni*; for these Arches, according to the present appearance of the Ruins, may probably have been entrances to Caves belonging to an Amphitheatre, and consequently appropriated to lions and other wild-beasts. The ascent from the Cove to the Ruins above the Arches being steep and dangerous, it is advisable, after having viewed the Arches from the Cove, to row to the Marina di Paolo, (situated between the Cove and the Villa of Pollio,) landing there, and then walking to the Cliff (immediately above the Cove) where, in a Farm belonging to Don Salvatore di Turris, are Ruins which evidently communicated with those below, called Portiglione. The shape of these Ruins, and the Arches still visible in that part nearest to the Cove, seem to announce an Amphitheatre: and behind these Ruins are considerable remains of Walls of Reticulated brick-work, which, judging by their form, appear to have inclosed a Circus: and in this inclosure a fine Column of marble, probably used instead of an obelisk, was, not long since, discovered. It

seems likely that the Amphitheatre and Circus, if such they were, might have been common to the inhabitants of Syrentum and Massa; as the former Town is supposed to have extended nearly to the Villa of Pollio, and the latter Town (of great celebrity in ancient days) is not far distant from Portiglione. Beyond this Cove, on a height now called Capo Campanelle, but anciently denominated *Athenæum*, the Promontory of Minerva, stood a Temple consecrated to that goddess; and if we may credit Seneca<sup>p</sup>, built by Ulysses<sup>q</sup>: but this Temple, another consecrated to Apollo, which stood on the same Promontory, and several more Temples, mentioned by classic writers, as having once adorned the Sorrentine coast, are now levelled with the soil, or engulfed by the sea.

The Town of Sorrento has suffered so severely from earthquakes, war, and rapine, that few of its antiquities remain: it was, however, not long since, embellished with one of the finest Egyptian Statues extant; but all the upper part has been purloined; and little is now to be seen except the pedestal. An Inscription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius, (both nearly obliterated,) another under the Portico of the Church of S. Antonino, mentioning a Temple dedicated to Venus; Columns, Sarcophagi, and Altars, may still be found here<sup>r</sup>, Ancient *Bassi-relievi* of Dolphins, the emblems (as before observed) of a maritime people, ornament some of the Fountains: a *small part of the Exterior Wall of the Pantheon* is discoverable on the outside of the Church of S. Ba-

(p) "Alta procelloso speculatur vertice Pallas."—See SENECA, Epist. lxxvii.

(q) Temples consecrated to celestial divinities were usually built on lofty eminences by the Greeks, who thought it a duty to

place them as near as possible to Olympus.

(r) Fixed to an outside wall of the Church of S. Antonino (the Patron Saint of Sorrento) is one of the ancient Parian marble Vases which held purifying water.

colo; and fixed in the Walls of an Archway leading to the Cathedral are *Bassi-rilievi*, much injured by time, but very beautiful. *The Cathedral* evidently stands upon the site of an ancient Temple, the Court of which remains: the Door-case of the principal Entrance to this Church is composed of Parian marble finely worked and taken from the Temple of Apollo; and the superb *Basso-rilievo* above this splendid Door-case exhibits Gryphons and Acanthus Leaves, and likewise belonged originally to the Temple of Apollo; as did the Door-case of one of the lateral Entrances to the Church, and some of its interior ornaments. Beyond the Piano-Gate, in a Street denominated The Borgo, are Antiquities which deserve especial notice, namely, *the Greek Piscinæ*, repaired by Antoninus Pius in the year 160, and still quite perfect. Here are a considerable number of *Wells*, apparently intended to ventilate this immense Reservoir, which now, as in times past, supplies the Town of Sorrento and its Piano with excellent purified water, brought through an Aqueduct from the Apennine. The Arches of the Reservoir are so skilfully constructed as to support a large Garden, which contains the loftiest Orange-trees in the whole Piano: and adjoining this Garden are other *Wells*, apparently intended to ventilate the Reservoir, together with considerable remains of a *Crypto Porticus*, and a *Structure which resembled a Naumachia*, till filled with earth, and planted with vege-

tables. Further on, in the way to the Village of S. Agnello, is *the site of an ancient Temple*, supposed to have been dedicated to Venus: and here are myrtle-trees, so large, and apparently so old, that one could almost fancy them co-eval with the Temple in the Court of which they vegetate. At the end of a Lane of ancient Pavement, near the Capuchin Convent, is a *Masseria*<sup>(s)</sup>, where remains of an ancient Roman Edifice, probably a Temple consecrated to Vesta, may be traced. Meta, a large Town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome Church, beautifully situated, and near which are several very old and fine wild olive-trees<sup>(t)</sup>, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the Church, induces a belief that it was built on the site of a Temple dedicated to Minerva. The ancient public Burial-ground, in which several Phœnician Tombs, Skeletons, Carthaginian, Greek, and Roman Coins, Lamps, Vases, and personal Ornaments, have been discovered, is situated on the left side of the Highway leading from Sorrento to Ponte Maggiore, a Bridge at the base of the limestone mountains: and in some of these Tombs Skeletons have been found from seven to eight feet long, with skulls large in proportion<sup>(u)</sup>. Patches of ancient Pavement are seen in the Streets of Sorrento; which resemble those of Pompeii; as does the manner in which the houses are con-

(s) A *Masseria* is an inclosure containing orange, lemon, and olive-trees, cows, poultry,

(t) Homer mentions this kind of olive:

“ There grew two olives, closest of the grove,  
With roots entwin’d, and branches interwove;  
Alike their leaves, but not alike they smil’d  
With sister-fruits; one fertile, one was wild.”—*ODYSSEY*, B. V.

(u) Armour, resembling net-work, was found in one of these tombs: and a short time since a peasant, while trenching the earth above them, dug up a *creta-cotta* Vessel,

a kitchen-garden, and a farm-house, in which silk-worms are usually reared.

of a circular shape, ornamented with paintings, which represent the fish called, in Italian, *Calamajo*, and producing the ancient ink, by the Moderns denominated *Sappia*.

structed<sup>v</sup>. The Fortifications, though of modern date, merit notice; because they are supposed to have been the first erected, either in Italy, or Magna Græcia, for the purpose of having cannon planted on them<sup>v</sup>. But the object peculiarly interesting to Strangers is the paternal Mansion and Birth-place of the amiable though unfortunate Torquato Tasso; one of the greatest Poets whose inspirations have shed a lustre over modern ages. This Mansion, delightfully situated on a Cliff supposed to have been the Site of an ancient Temple, displays, on an outside Wall, a mutilated Bust, in *terra-cotta*, of the immortal Bard; and in the Saloon upstairs are, a marble Bust, called Bernardo Tasso, though more probably it represents a Roman Senator<sup>x</sup>; a Medallion of Alexander, finely executed; another of Julius Cæsar when young; another of Agrippina; and another of Marcus Aurelius: they are ancient, and were all found at Sorrento. Beyond the Saloon is a Terrace commanding an extensive view of the Bay of Naples: but the chamber in which Torquato Tasso was born is fallen into the sea. This Mansion now belongs to the Duca di Laurito, who descends, in the female line, from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the Town "*L'albergo della Cortesia*;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "*L'aere è sì sereno,*

(v) Persons who wish to be enlightened with respect to the Antiquities of the Sorrentine Shore, should consult a Work written upon this subject by Philipppo Anastasio, and entitled "*Antiquit. Surrent.*;" and another Work, written by his nephew, and entitled "*Agnelli Anastasii Animadversiones.*"

(w) Sorrento, during the middle ages, was

*sì temperato, sì salutare, sì vitale, che gl' uomini che senza provar altro cielo ci vivono sono quasi immortali.*" Such likewise was the opinion of the Ancients with respect to the Sorrentine climate: for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian Hills: and to Galen virtually are the Sorrentines indebted for the reparation of their Piscinæ (A. D. 160) by his Royal Patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Græcia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This Plain, which extends about three miles in length, and one in breadth, appears to be the mouth of an extinct volcano; as it consists of deep and narrow glens, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufo; while the surrounding mountains are all composed of limestone. The Plain is one continued series of Orchards divided from each other by walls, and intersected with Villas, Towns, and Villages: these Orchards, however, are not of the common sort; for here, the pomegranate, the aloe, the acacia, the abeal, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide spreading oak, and magnificent maritime stone-pine, are so beautifully mingled and

one of the most powerful Republics of Magna Græcia; and, previous to the invention of artillery, must have been a very strong place.

(x) The robe trimmed with sheep-skin, which forms the drapery of this Bust, was worn by Senators during the early ages of the Roman Republic.

contrasted with multitudes of oranges and lemons, that persons standing on an eminence and looking down upon this Spot might fancy it the Garden of the Hesperides'. The Plain rises gradually to the height of a thousand feet above the level of the sea; and is bounded by the Montes Lactarii; beyond which, on the east, rises the Mountain of S. Angelo<sup>a</sup>, reputed to be five thousand feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer-night is deliciously cool. Moreover, this Piano being a narrow Peninsula, between the immense Bay of Naples, and the still more extensive Gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silk-worms and cattle, Sorrento and the whole Piano are exempt from the noxious damps of autumn, produced by the annual

decay of vegetation. The Piano contains only two modern Edifices worthy of notice; one is, the Villa Correale, much admired for its beautiful Staircase; and the other is the Cocumella, (originally a Convent belonging to the Jesuits) which, like the houses at Pompeii, has a Vestibule, and beyond it an open Quadrangle, containing a curiously constructed *Well*, of excellent water. Under this Quadrangle are a *Crypto Porticus*, and a large *Reservoir*; the latter of which is said to communicate with the ancient Greek Piscinæ. The Upper Story of the Cocumella boasts a Terrace which commands one of the loveliest prospects existing. The only wide Carriage-road in the Piano is three miles in length, and formed by means of bridges thrown over the ravines: the other public paths are narrow; though sufficiently wide for Sorrentine carriages<sup>a</sup>; and all lie between lofty Walls<sup>b</sup>, which, however injurious to the beauty of the landscape, afford shade even at midday during summer, and protection from equinoxial and wintry storms of wind. The Town and Piano of Sorrento united contain from eighteen to twenty thousand inhabitants; who still deserve the character given of them by Ber-

(y) Homer, when speaking of the Garden of Alcinous, exactly describes the Piano di Sorrento.

"Tall thriving trees confess'd the fruitful mould;  
The verdant apple ripens here to gold.  
Here the blue fig with luscious juice o'erflows,  
With deepest red the full pomegranate glows,  
The branches bend beneath the weighty pear,  
And silver olives flourish all the year.  
The balmy spirit of the western gale  
Eternal breathes on fruits untaught to fail:  
Each dropping pear another pear supplies,  
On apples apples, figs on figs arise:  
The same mild season gives the blooms to blow,  
The buds to harden, and the fruits to grow."—ONYSSKY, B. VII.

The orange and lemon-trees in the Piano di Sorrento frequently bear blossoms and fruit (of one, two, or even three years old) at the same time.

(z) On S. Angelo are the Repositories for Ice, or, properly speaking, Frozen Snow, which supply Naples and its environs with this indispensable luxury. The woods, and views, on the heights of S. Angelo, are very much worth seeing. This Mountain is the Screen which, in winter and spring, protects the Piano and Town of Sorrento from the

east wind.

(a) Sorrentine carriages are not wider than were the ancient carriages at Pompeii.

(b) These Walls appear to have been built to preserve the earth on each side from falling into the paths; which, as already mentioned, were originally ravines, formed by the hand of nature.



cardo Tasso, with respect to their attention and kindness to Foreigners. Hospitable, so far as making entertainments goes, they cannot be; having no longer the power: but their fruit, time, and services, are always at the command of a Foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian custom: and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right: and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hogmeat is so peculiarly fine, that hogs are denominated "The Citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now, than it was by the Ancients\*. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public paths, tends much to promote the salubrity of their Piano: and, owing to the local situation of this favoured spot, Fahrenheit's Thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than 76; never higher than from 62, to 64, during the night; and during the peculiarly warm summers of the years 1825, and 1826, its utmost height, during the hottest period of the day, seldom reached 77. In winter it rarely falls below temperate.

Lodging Houses (the most eligible of which are mentioned in the Appendix) may be procured here, at moderate prices: and the

sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling Strangers to walk alone at any hour of the day or night, in this District, without risk of being insulted or pillaged.

#### ENVIRONS OF SORRENTO.

The Mountains which border the Piano di Sorrento abound with delightful walks and rides: among the latter that to the *Conti delle Fontanelle, e di Cermenna*, is particularly admired. *Conti* seems to be a corruption of the word *Colli*, hills, which are situated between two and three miles from the Town of Sorrento, and present a magnificent view of the Gulfs of Naples and Salerno, (both displayed at the same moment) the Islands of the Sirens, immortalized by Homer, one of which contains ruins of an ancient Temple, the Coast near Amalfi, the site of Pæstum, and the Heights near the Gulf of Policastro. During the months of September and October immense nets, for catching Quails, are erected on this spot; below which is the Thunny Fishery on the right, and on the left a stupendous Arch, formed by the hand of nature near the margin of the Gulf of Salerno; which Arch, and the Path leading to it, furnish fine subjects for the pencil. In order to see this Arch, it is necessary to pass the Wine-house on the summit of the Hill which rises between the Gulfs of Naples and Salerno; then turning into a path on the left, through a small Masseria, terminated by a Cliff, down which is a Goat-track terminated by the Arch.

The ride from the Town of Sorrento, through Arola to S<sup>a</sup>. Maria Castello, occupies about three hours and a half in going, but

(\*) The Massicum, and the Surrentinum, are mentioned as celebrated wines, by ancient authors; and some of the Sorrentine white

wine is still particularly good, and now called Conti.



rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the Church of Arola, the Traveller should turn to the left; passing down a Lane, and thence proceeding through a Pergola to a Cottage; on the left of which are Steps leading to a pretty Coppice, composed of arbuti, Mediterranean heaths, and other shrubs: at the extremity of this Coppice is a Cliff, which commands the whole Piano di Sorrento, the Bay of Naples, Vesuvius, and part of the Gulf of Salerno. After having seen this view, the Traveller should go back to the foot of the Hillock crowned by the Church of Arola; thence ascending the Hill on the right, beyond the Church; and passing through a Village, and a Chestnut Wood, to the commencement of an Eminence on which stands the Chapel of S<sup>a</sup>. Maria Castello. At the base of this Eminence is a Path on the right, leading to the brink of a Precipice, which commands a sublime view of the Town of Positano, the line of Coast extending toward Amalfi, and the immense Gulf of Salerno. After having seen this view, the Traveller should proceed to S<sup>a</sup>. Maria Castello; and then walk to the edge of a Cliff on the right of the Chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the Chapel of S<sup>a</sup>. Maria Castello is a solitary Cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent Convent, situated on the summit of one of the Lactarian Hills, and well worth seeing, is not more than half an hour's walk from Arola: but persons who like horse-exercise usually

ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola. Camaldoli is now become the residence of a wealthy Neapolitan Merchant.

The ride, going from the Town of Sorrento to S. Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours; and exhibits beautiful scenery. The distance from Sorrento to S. Agata, by the new road, is little more than a mile; from S. Agata to Massa about two miles; and from Massa, by the lower road, to Sorrento, about three miles; the Town of Massa, nearly a mile in length, not being taken into this computation. S. Agata, placed at the summit of one of the Lactarian Hills looking down on the Gulf of Salerno, is a pretty Village; at the end of which, hanging over the Gulf, stands a spacious Villa, called the Belvedere; and proximate to a Terrace commanding a superb view of the Promontory of Minerva, the Islands of the Sirens, and the whole extent of the Gulf. The Morena, the Thunny, and other excellent fishes caught in this Gulf, are usually carried twice a day to a Repository at S. Agata, in order to be conveyed thence to Naples.

Massa, as already mentioned, was a celebrated Town in remote ages; so celebrated, that it gave, and indeed still gives, its name to the whole district on, and adjoining the Promontory of Minerva, near which it stands. We are told, by classic writers, that the Sirens, Thelxiepæa and Aglaopheme, Queens of certain small Islands named Sirenusæ, and situated in the Posidonian Gulf, likewise bore sway over the Promontory of Minerva, and the Town of Massa; where, during the reign of these Siren Queens, in the days of Ulysses, there was an Academy

renowned for learning and eloquence: but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners"; consequently, the Sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin<sup>d</sup>. Massa is delightfully situated among vineyards and olive-gardens, on a Cliff washed by the waves of the Bay of Naples; but not sufficiently high to command a view of the Islands of the Sirens. Vestiges of an Aqueduct and other ancient buildings, may be traced here: and the Town contains a small Cathedral (in which there is a little Picture of the Holy Family, attributed to Raphael); a small Episcopal Palace adjoining the Cathedral; a handsome Church near the Marina; and several good houses. The annual Fête, in this Church, on the fifteenth of August, the Fair during that day, and the Fireworks in the evening, are supposed to be relics of the *Feriæ Stativæ*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good Music in the Church at this Festival, and a striking display of beauty among the female peasants.

No regularly established inn can be found, either at S. Agata or Massa; but, on the fifteenth of August, Travellers frequently hire a boat at Sorrento, take a cold

dinner with them, row to Massa, hear the service and Music in the Church, see the Fair, and then proceed on mules to S. Agata; dining either in the Villa-Belvedere, or some other private house, hired for the occasion, and afterwards returning to Massa, to see the Fireworks, and embark for Sorrento<sup>e</sup>.

Persons who wish to view the Coast extending beyond the Temple of Hercules to the Promontory of Minerva, and from that point to the remains of the Temple of the Nereids in the Gulf of Salerno, may accomplish this little voyage of four leagues in about three hours, during serene and settled weather, by the aid of a light and safe six-oared barge: but as the sea is usually agitated at the junction of the two Gulfs, this little voyage should not be undertaken when there is the slightest chance of squalls. The Coast from the Marina Grande di Sorrento to the Promontory of Ceres, is bold, well cultivated, and clothed with olive-woods; and the Ruins of the Temple of Hercules, the pretty Marina di Paolo, together with the Hamlets, Villas, Churches, and Convents, which present themselves the whole way to Massa, greatly embellish the scene. Massa is a fine object from the water, and forms a striking contrast to the grand though barren rocks of the Promontory of

- (d) Next, where the Sirens dwell, you plough the seas;  
 Their song is death, and makes destruction please.  
 Unblest the man whom music wins to stay  
 Nigh the curst shore, and listen to the lay;  
 No more that wretch shall view the joys of life,  
 His blooming offspring, or his beauteous wife!

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(e) Narrow open carriages, similar in width to those, the wheels of which have left traces in the streets of Pompeii, *chaises-à-porteur*, donkeys, and excellent mules, may be hired at Sorrento, and in its environs. For an open carriage the usual demand is from ten to twelve carlini per day, and six carlini per half day—for a *chaise-à-porteur*, with two portantini, from three to ten carlini, according to the distance, and time occupied—for a *chaise-à-porteur*, with six portantini, from the Piano di Sorrento to the heights of S.

Angelo and back again, six piastres—for a mule and guide to the heights of S. Angelo and back again, ten carlini—for a mule and guide to S. Maria Castello, S. Agata, Torca, or Capo-Campanelle, six carlini—and for ditto to Camaldoli, Arola, the Conti, or Massa, four carlini. But if the rider should dismount, and detain the mule and guide at any of the above-named places, the guide would expect about a carlino an hour for this detention.

**Minerva.** The Point of the Promontory, denominated *La Punta della Campanella*<sup>f</sup>, is lofty, majestic, and, to persons in a small boat rowing round it to enter the Gulf of Salerno, somewhat formidable. Capri, from this Point, is seen to particular advantage. The first Landing-place which presents itself in the Gulf of Salerno is the *Marina del Cantoni*: beyond this little Port rises an Island very near the Shore, and apparently full of ancient Corridors; but being now converted into a Rabbit-warren, the avenues to it are secured by gates, and the keys usually kept at *Massa*. Within sight of the Island, and a very short distance beyond it, is a small but peculiarly picturesque Cove, called the *Marina Nerano*, from the Temple of the Nereids which stood there, and now a harbour resorted to daily by the fishermen of *S. Agata*, who supply the *Naples* market with fish. On the strand at the upper end of this Cove are *vestiges of the Temple*, which appears to have been a very ancient large quadrilateral Edifice, in style of architecture somewhat similar to the Temple of *Hercules*. It seems to have occupied the whole space at the upper end of the Cove, judging by the Walls of reticulated stone-work, which still remain. The centre of this Edifice displays an ancient *Well*, perhaps for purifying water. Part of an *Aqueduct*, and several Arches, belonging to the Temple, likewise remain. A narrow Path, at the brink of a Precipice washed by the sea, leads to another Ruin; the interior of which presents a Christian Church separated into three aisles by two rows of Columns, eight in number; six being *Parian* marble, the others granite: they support Arches and a Wall above them, painted in the style of the

Revivers of the Art, and representing Scriptural Histories. These Paintings are in wonderful preservation, considering that the Church is unroofed: the *Tribuna* likewise (except where the plaster is fallen off) displays Paintings in good preservation. This Edifice is said to have been dedicated to *S. Peter*: its form resembles the Churches erected in the time of *Constantine*; and its outer Walls are constructed with coarse spherical Vases placed precisely like those in the *Circus*, near *Rome*, lately discovered to have been dedicated to the Son of *Maxentius*; but placed much closer to each other: and if it be a fact that this mode of building was first adopted in the age of *Maxentius*, the Church in question might probably have been erected soon after that period. Small and, comparatively speaking, modern Rooms, have been added to the Edifice; and on the western Wall, near these Rooms, is the following Inscription:—

“ABBAS · BARTOLOMEVS · GASO · NEAP  
SVB · FERDINADO · REGE · PIE · ME · REPA  
RARE · CVRAVIT · AÑO · MCCCCLXXX.”

Probably, therefore, the Paintings were executed during the fifteenth century; and the modern Rooms occupied by a pious Hermit who afforded succour to Mariners in distress. A considerable number of Coins were, not very long since, discovered, buried in the Floor of the Sacristy; and a Burial-ground, now fallen into the sea, was attached to this Church.

Not far distant from the *Marina Nerano* is the Village of *Torca*, anciently denominated *Theorica*, from the processions of the gods exhibited here, on their way to a splendid Temple, (in this vicinity,) consecrated to *Apollo*. Previous to the Christian era, a procession went annually from the Pantheon

(f) So called, because near one of the *Martello* Towers erected during the invasions of the *Saracens*. *Martello* signifies a *Hammer*

in Italian, and *Campanella* a *Bell*; and these Towers were provided with alarum-bells struck by hammers.

at Syrentum to the Temples of Minerva and Apollo, in order to celebrate the Festival of the Lectisternium: and the ancient inhabitants of the Massa district were obliged to furnish the persons who walked in this procession with food and wine:—at the present moment a procession goes annually from the Pantheon (now the Church of S. Bacolo) at Sorrento to the Churches contiguous to the Temples of Minerva and Apollo; and the modern inhabitants of the Massa district are obliged to furnish the persons who walk in that procession with bread and wine. Thus the ancient custom is still observed, with this difference, that the blessed Virgin and other Christian Saints are substituted for the heathen divinities.

It is prudent to allow three hours and a half for returning from the Marina Nerano to Sorrento.

The excursion from Sorrento to Amalfi is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water. Travellers going by land, on mules, usually pass over the Lactarian Hills to Castel-a-Mare; thence proceeding to Pagani, (a ride of about two hours and a half,) and from Pagani ascending the lofty Mountain of Chiunzo, (by a road constructed during the reign of Murat) to Amalfi: this ride occupies about five hours and a half; and, for mules, the whole road from Castel-a-Mare to Amalfi may be called good. Another, but a more laborious way of going by land, is as follows. From Sorrento to S<sup>a</sup>. Maria Castello, either on a mule, or in a *chaise-à-porteur*, (hours three)—from S<sup>a</sup>. Ma-

ria Castello to Agerola, on foot, (hours three.) An immense flat stone, called the Passo del Lupo, lies in this path, and should be avoided; as it does not furnish safe footing<sup>c</sup>—from Agerola to Amalfi, on a mule, or in a *chaise-à-porteur*, hours two and a half. Mules, portantini, and refreshments, may be procured at Agerola<sup>d</sup>. The most eligible mode, however, of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteur*, to that part of the Conti where begins a rapid Descent called the Scaricatojo; thence descending, on foot, to the Marinella of the Scaricatojo in the Gulf of Salerno; where a boat, ordered over night, and of the largest size the Marinella affords, should be in attendance. The ride to the Scaricatojo occupies about an hour and a quarter; and the Descent, which, though steep, is not dangerous, occupies about an hour. On reaching the Marinella, Travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated Town, peopled by rich merchants, and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is, generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use of the Mariner's Compass<sup>e</sup>, made A. D. 1302, by an Amalfitan,

(g) The Mountains of Agerola contain Wolves; who, after a heavy fall of snow, sometimes prowl down to Arola and the Conti.

(h) Persons who go this way to Amalfi, and mean to return back, on mules, to Agerola,

should order their muleteers to wait at Amalfi with the Agerola mules; it being scarce possible to procure good mules at Amalfi.

(i) The ancients seem to have been acquainted with the attractive power of the loadstone, but not with the use of the Mar-

called Flavio Gisla. Amalfi, in the middle ages, was a very powerful Republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the East. Their galleys, fitted alike for war and merchandize, covered the Gulf of Salerno; and it was the Maritime Code of Amalfi which served as a commentary on the commercial rights of nations, and as the basis of the subsequent jurisprudence of commerce by sea. But this Republic, notwithstanding its wisdom and wealth, was conquered by Roger, Duke of Calabria; and afterwards pillaged twice, by the Pisans; whose second attack, in the year 1137, completed the ruin of a Town once peopled by fifty thousand citizens, calling themselves monarchs of the ocean. The Sea-Gate at Amalfi appears to be ancient; and the Cathedral, a spacious and handsome Edifice, (dedicated to S. Andrew, whose Remains rest there,) stands proudly on the Site of a heathen Temple, and contains an antique Vase of porphyry, now the Baptismal Font, together with two immense Columns of red oriental granite. The Columns which ornament the High-altar are likewise antique; and under the Cathedral is a Crypt, supposed to be a remaining part of the heathen Temple, and decorated with fine Paintings, (probably by the Florentine School,) and a bronze Statue of S. Andrew. Amalfi is built in the form of an amphitheatre; the upper part of the Town commands magnificent Views; and to see them advantageously Travellers should ascend

the Ravine, which contains the Paper Mills, fourteen in number. This picturesque tract, bounded by lofty mountains, is adorned with two Cascades, after rain very beautiful; and between them stands an Iron Foundry, where the metal from Elba is worked. On a height, considerably above the Town, stands the Castello di Putone, an ancient Roman Fort, commanding a fine view toward Ravello: and higher still are Ruins of an ancient Church, containing no object worthy of notice except one Column of cipollino with a Corinthian capital, and part of the Frieze belonging to the Edifice. Amalfi, at the present moment, is celebrated for its Paper and Maccaroni Manufactories: it does not possess the convenience of a regularly established inn; but beds may be procured, by the night, at private houses; one of which, kept by a person called *Donna Lucia*, affords tolerable accommodations. Wine of the country, (and very good,) ice, fruit, and other vegetables, maccaroni, and fish, may likewise be procured: but persons who require foreign wine, butchers' meat, or poultry, should take them from Sorrento. Large barges, and skilful boatmen, are always found on the Beach at Amalfi; and in case of unfavourable weather for returning to the Scaricatojo, it is more prudent to hire one of these barges, than to risk going back in a small boat. Three hours should be allowed for the row from Amalfi to the Scaricatojo; one hour and a half for ascending that Mountain; and about an hour for descending, on a mule, to Sorrento<sup>k</sup>. Persons

ner's Compass: neither does the instrument of this description exhibited at Venice, A. D. 1260, appear to have answered its purpose.

(k) The usual price of a mule from the Town of Sorrento to the descent called the Scaricatojo is four carlini. The usual price for a boat with four oars and places for four passengers from the Marinella of the Scaricatojo to Amalfi is one piastra; and for a boat with six oars, and places for six passengers,

from Amalfi to the Marinella three ducats.

Persons who go from Sorrento to Amalfi by the Scaricatojo, and purpose returning the same day, should order mules to be ready for them in the evening at the summit of the Scaricatojo. A long day affords sufficient time for going and returning, a stop of four hours at Amalfi inclusive.

The usual price for a bed-room at Amalfi is four carlini a night.



who find it impracticable to return, by sea, from Amalfi to Sorrento, may go by land through Vietri, to Salerno, where conveyances to Castel-a-mare can always be procured.

A pleasant water excursion may be made from Sorrento to Castel-a-mare, whither a Sorrento boat usually goes in one hour and a quarter, and returns in about two hours. Castel-a-mare, situated at the foot of a Hill whereon was the ancient Stabiæ, is encircled by a beautiful country, and embellished with a handsome Quay made a few years since, when the Kingdom of Naples was under the dominion of France. Here are several small Lodging-houses, and one tolerably good Hotel, called *the Albergo Reale*: here likewise are Springs of Mineral Water, supposed to be, in some complaints, efficacious: and on the Hill, above the Town, is a Royal Villa, together with good Lodging-houses, delightfully situated in the vicinity of shady walks and rides: but the irrigation requisite for the numerous kitchen gardens and cotton plantations near Castel-a-mare is injurious to the air. On the Hill it is possible to trace the Site of Stabiæ, and only the Site; as the excavations made in that Village have been filled up. Sculpture, Paintings, and a considerable number of Papyri, were found in Stabiæ; but very few Skeletons: therefore it is presumed that most of the inhabitants escaped, before their dwellings were buried by the ashes from Vesuvius<sup>1</sup>. Carriages and donkeys may always be hired at Castel-a-mare, to convey Travellers to Pompeii; which is something above three miles distant<sup>m</sup>.

The ride from Castel-a-mare to

Gragnano, returning by S. Nicola de' Miri, exhibits beautiful prospects; as does the ride to the Hermitage of S. Michele<sup>n</sup>.

Another pleasant water excursion may be made to Capri. This Island, situated about three leagues and a half from Sorrento, and about eight from Naples, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called *Caprææ*, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a Colony from Acarnania in Epirus; who were superseded by the citizens of Neapolis: and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen, by him, as an occasional retreat; and, by Tiberius, as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy Successor had, in this small Island, twelve superb Villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The Island now contains about nine thousand inhabitants, the town of Capri (where the Archbishop of Sorrento has an Episcopal Palace) and the Village of Ana-Capri; the ascent to which is by five hundred and thirty-five steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate that

and then convey the Hirer back to Castel-a-mare.

(l) A considerable number of persons from Stabiæ are supposed to have been in the Amphitheatre at Pompeii during the eruption of 79, and to have escaped by sea.

(m) The usual price demanded for a Caleche with three horses is two piastres; provided the carriage remain at Pompeii till sunset;

(n) A good Caleche with three strong horses may be hired at Castel-a-mare for four piastres, and sometimes four ducats, a day, to convey Travellers to Pæstum, returning by Pompeii to Castel-a-mare.



scarce any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description; among which is the best Erba Ruggine, used by dyers. Immense flights of Quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is, to hire a ten-oared boat at Sorrento, taking a cold dinner, bread, plates, glasses, knives, forks, salt, &c., and setting out very early in the morning, as sixteen hours are required for rowing to the Island, seeing its antiquities, and returning°. When Strangers land, donkeys are immediately brought down to the beach for their accommodation<sup>p</sup>: and the best mode of proceeding is to mount these animals, and ascend to the Plain of Capri; depositing the dinner either at a small Public House in the Town, or at one of the Private Houses, where Strangers may hire a room and the use of a kitchen for a few hours. Then, to avoid fatigue, it is expedient to proceed on donkeys, or in *chaises-à-porteur*, to the Eastern Part of the Island, returning thence to dinner, and afterwards going to the Western Part. On the summit of the Eastern Promontory are remains of the Palace of Tiberius, consecrated to Jove, and called Villa-Jovis. Near this Villa are the substructions of the ancient Pharos of Capri, mentioned by Suetonius, as having been thrown down by an earthquake a few days previous to the death of Tiberius. Contiguous to this Edifice were found, about twenty years since, a subterranean Flight of Stairs, a crystal Lachrymatory, and a *basso-relievo* of *terra-cotta*, representing Crispina, the Wife, and Lucilla, the Sister, of the Em-

peror Commodus, who were imprisoned here. Between the Pharos and the Palace is a Rock called Salto, (*leaping place*,) whence after long and exquisite torments, Tiberius ordered persons under sentence of death to be precipitated into the sea. This rock is six hundred fathoms in height, and perpendicular. The remains of the Villa-Jovis (supposed to have been erected by Augustus) consist of two Mosaic Pavements recently discovered; five Subterranean Apartments, built with bricks and Roman cement; large Vaults which seem to have been part of a Temple; vestiges of Baths, and what appears to have been a Theatre. The marble ornaments of the High-altar, and the two Side-altars, of the Cathedral in the Town of Capri, and likewise a Pavement of costly marbles, now in that Cathedral, were found among these ruins. The water which supplied the Villa still remains; and is superior to any other this Island affords; and the view from the summit of the Promontory is magnificent. On returning from the Villa-Jovis, Travellers should notice two conical Hills, which rise between that eminence and the Castellone; and are supposed to be the Taurubulæ mentioned by Statius: on the side of one of these Hills is an ancient Nymphæum, stupendously high and capacious, and terminated by a Semi-circular Building, which receives light from an extensive Arch apparently formed by nature. This Nymphæum bears the name of Matromania; and was probably consecrated to Mithras, a *basso-relievo* of that deity, accomplishing the mystic sacrifice of the Bull, having been found here. Statues, Busts, Human Bones, Sepulchral Vases, and a Greek Inscription, were discovered in this

(o) Travellers going from Sorrento to Capri, should provide themselves with a Passport; in order to save time and trouble on landing.

(p) *Chaises-à-porteur* may likewise be found in the Town of Capri.

Grotto. On a spot called Moneta<sup>1</sup>, near the Path to Matromania, ancient Reservoirs seem to announce the site of another Tiberian Villa; and near Moneta is a Private Path leading through a Masseria to the Monte di S. Michele, which exhibits, midway up the Hill, extensive Ruins of an Imperial Palace with exterior Walls about fifteen feet thick. A long Corridor, eighteen Rooms, and remains of Baths, are still distinguishable here. An ancient Road, traces of which may be discovered, led to the summit of the Hill; where, on the spot now occupied by a modern Fortress, Mosaic Pavements, Bases of Columns, and Subterranean Apartments were found. Probably, therefore, another Imperial Villa stood on this Hill, which commands a magnificent view. At a place called Le Camerelle are Ruins which seem to have made part of an Aqueduct; and antiquaries suppose there was an Imperial Villa near it. At a short distance from the Camerelle, on the south-east side of the island was another Imperial Residence, on the site of which modern fortifications were constructed, and subsequently demolished. On the contiguous Beach are remains of ancient Roman Masonry; and, according to general belief, Tiberius kept small armed vessels here to protect his person. From this spot are seen two peculiarly picturesque Rocks, called the Faraglioni. The Certosa, now uninhabited, was built on the site of a Tiberian Villa; and between this suppressed Convent and Castiglione, in the Masseria of Sig. Valentini, is an elegant marble Pavement, not long since discovered. Midway up the Hill of Castiglione are fragments of an ancient Edifice, supposed to have been the Tiberian Villa consecrated to Neptune. A Pavement

with Geometrical Figures attributed to Trasullus, and now removed to the Favorita at Portici, together with busts, *bassi-rilievi*, *camei*, &c., were found here. On the western side of the Town of Capri is a spot called Sopra Fontana, in the Masseria of Sig. Michele Arcucci, which was certainly the Site of an ancient Imperial Mansion; as considerable vestiges of the Edifice were discoverable not very long ago. A finely draped Statue of Tiberius, without the head, and now in the Vatican Museum, was found here: and the subterranean parts of the Mansion which still remain are remarkable for their size; two of these Vaults being above an hundred and ninety feet in length, and in width thirty-three. On a descent from Sopra Fontana to the Beach, are five Vaults belonging to an Imperial Palace, superb remains of which embellished Capri within the memory of several persons now living: and in past times eight stupendous Columns of marble, (about eighteen feet high,) four being giallo antico, and four cipollino, were found here, together with a splendid Pavement. In this vicinity is an ancient Temple converted into the Church of S. Costanzo, (the Patron of the Island,) and ornamented with four of these Columns<sup>2</sup>. Near the Church is a spot denominated Campo di Pisco, where a small Fort was built in modern times; and where a Cave and ruins of an ancient Wall mark the Site of another Imperial Palace, supposed to have been consecrated to Vesta. The remains of the Palazzo della Marina lie on the sea-shore, at a short distance from the Campo di Pisco; and Travellers must descend to these Ruins by aid of a ladder. Valuable antiquities have been found here; among them is the

(1) Perhaps so called because a considerable number of Coins were found there.

(2) The other four adorn the Royal Chapel at Caserta.

Capital of a Column, so beautifully worked that it has been placed in the uncovered Court of the Museum at Naples, as a study for architects. Remains of Rooms and the Front of a Temple, with Masses of Masonry scattered along the Beach, are all the vestiges now traceable of this Palace, which was probably consecrated to Cybele. The lofty rock towering over the Palazzo della Marina leads, by the Steps already mentioned, to Ana-Capri. It is necessary to ascend these Steps on foot, or in a *chaise-a-porteur*; donkeys, however, can go up without riders; and at the summit of the Steps is a good mule-path, extending from one extremity to the other of the Plain of Ana-Capri. Travellers, therefore, usually ride round this Plain; and on returning to the Steps, dismount, and walk down; sending their donkeys before them. Ana-Capri presents neither views nor antiquities which compensate for the fatigue of visiting it<sup>a</sup>.

#### EXCURSION TO THE ISLANDS OF PROCIDA AND ISCHIA.

The passage, in a row-boat, from Sorrento to Ischia, occupies, generally speaking, full six hours<sup>b</sup>; and as this Island is only five leagues distant from Naples, and only two Neapolitan miles from Procida, Travellers often prefer going from Naples to Procida, and thence to Ischia. The passage, in a row-boat, from Naples to Procida, (three leagues in distance,) usually occupies about two hours and a half: but persons who dislike expeditions by sea, may go by land, so far as Miniscola; a little Port (inhabited by fishermen)

(s) The price usually demanded at Capri for each donkey and guide per day, is six carlini, *buonamano* not inclusive. The Cicerone expects half a piastre, and the custom-house officer three carlini.

(t) The usual price of a ten-oared boat,

four miles from Baja: and at Miniscola passage-boats may always be obtained for Procida; which is only one league distant. The Aborigines of Procida, anciently called *Prochyta*, are supposed to have been a Colony of Chalcidenses. The soil is volcanic, fertile, and productive of excellent fruit and good wine: the circumference of the Island is seven miles; and its present inhabitants, about fourteen thousand in number, are industrious and opulent. They possess a Thunny Fishery, and a considerable fleet of small merchant vessels. The costume of Procida is perfectly Greek and peculiarly elegant<sup>c</sup>. The men wear Phrygian caps, (as do all the mariners in Magna Græcia,) and both sexes are handsome. This Island exhibits no striking feature, except its dismantled Castle; which stands proudly on the summit of a cliff, and is become a Royal Shooting-seat, now unfurnished; where Travellers who have brought refreshments with them are sometimes allowed the use of a room. The view from the Terrace of this Villa is enchanting. The other buildings at Procida are chiefly flat-roofed houses, with terraces on the top, and staircases on the outside of the walls. From the Marina di S<sup>a</sup>. Maria Cattolica, where Neapolitan boatmen usually land their passengers, to the Royal Villa, is a short mile; thence to Chiajolella, where passage-boats are found for Ischia, is less than two miles; and from Chiajolella to Ischia about two miles.

Ischia, according to general opinion, the offspring of subterranean fire, and anciently denominated *Ænaria*, *Enarina*, *Pithecusa*, and *Iscla*<sup>d</sup>, is computed to be about

from Sorrento to Ischia, is four piastres.

(u) Persons who wish to see this costume to advantage should visit Procida on a Festival.

(v) It was called *Ænaria* from Æneas, who is supposed to have landed at Ischia on his way to Latium.

eighteen miles in circumference. Tradition reports that Ischia and Procida were once united, and bore the name of *Pithecusæ*; in confirmation of which belief it must be allowed, that the soil of both Islands is volcanic, and that the original inhabitants of Ischia, like those of Procida, were a Colony of Chalcidenses. In early ages there was a Volcano at Ischia so tremendous, that its eruptions terrified and drove away the first Settlers on the Island: and the Syracusans, who colonised there, four hundred and seventy years previous to the Christian era, were also driven away by the same circumstance: no great eruption, however, seems to have taken place since the year 1301; and during the last four centuries the Island has been perfectly exempt from these appalling visitations. It is celebrated for Hot Mineral Springs, the relics of its Volcano, and supposed to have proved, in several cases, salutary. The whole Island is richly cultivated; not excepting the Volcano now extinct, the *Epopeus* of the Classics, a conical mountain, eighteen hundred feet above the level of the surrounding sea, and clothed with vines to the summit of its western peak. Ischia, indeed, may be called an immense vineyard, interspersed with towns and villages: its present population amounts to twenty-four thousand inhabitants, a handsome, spirited, and industrious people; many of whom are sailors and fishermen, the rest landholders, mechanics, and peasants. The Island produces some of the best wines in the vicinity of Naples, delicious figs, which (when dried) are, during winter, the chief support of the poor, wheat, and Indian corn, though not in large quantities. A famous Straw Hat Manufactory is established at Barano, near the Epopeus; and remarkably pretty little Straw Bas-

kets are also fabricated in this Island.

Travellers who wish to make the tour of Ischia, must either walk, mount a donkey, or be carried by Portantini; as the roads are too narrow for wheel-carriages. No butcher's meat can usually be found on the way, except at Celso, the principal Town of Ischia; but Foria, and other places, furnish rabbits, fowls, and fish. This tour may be accomplished in ten hours; though Travellers, not limited with respect to time, would find it more convenient to employ a couple of days in making the tour; sleeping the first night at Foria, where beds are attainable; and employing the second day in ascending the Epopeus, and walking down on the opposite side of that mountain to Celso. Ischia contains a fortified Castle, garrisoned by Neapolitan Soldiers: it stands on a rock, where the principal town of the Island once stood; and during the period when the Ischiots were liable to invasions from the Saracens, and other nations, the whole population of Ischia fled, on any alarm, to this spot, where a Martello Tower was placed, to warn them of approaching danger. One of the most interesting objects to a Traveller who makes the tour of Ischia, is the Bathing House at Casamiccia, erected by a pious Establishment in Naples, the Monte della Misericordia, which Establishment extends its charity so far as to transport from Naples hither those sick persons who are supposed to require the Baths, and cannot defray the expense attendant on trying their efficacy: and further, the Establishment places these sick persons in an Hospital adjoining the Bathing House, provides them with food for twenty successive days, and then sends them back to Naples cost free. A broad and very long Apartment contains the Baths,

eighty in number, Shower Baths inclusive. The water of each Bath is emptied and renewed for each Bather; and the Hot Mineral Spring, by which these Baths are supplied, likewise furnishes steam for the Vapour Baths, which are contiguous to the Hospital. Ruins of ancient Baths may be seen in the neighbourhood of a Village called Castiglione; and near the prettily situated Village of Lacco are several Hot Springs, the steam proceeding from which is strongly recommended in rheumatic complaints. Foria, a populous and charmingly placed Town, contains a Church dedicated to S<sup>a</sup>. Maria di Loreto, and ornamented by handsome Pilasters incrusting with ancient marbles. The ascent to the Epopeus, now commonly called Monte S. Niccolo, begins immediately beyond Foria; and within view of the path leading up to that Mountain (between Foria and a small Hamlet called Pansa) is a Beach contiguous to the Promontory of Capo Imperatore, containing Hot Springs, said, by the inhabitants of Formia, to be the most efficacious of all the numerous Hot Springs with which Ischia abounds. Beyond Pansa the ascent becomes toilsome, and the path narrow; but the Views are enchanting: and beyond Fontana an easy ascent leads to the rocks which crown the Epopeus, and

displays, a little below its summit, a Hermitage with several Cells and a Chapel dedicated to S. Niccolo, all delved out of the rocks. The present occupiers of the Hermitage are an Anchorite and a Lay Brother, who do their utmost to welcome and direct Travellers, expecting a small pecuniary recompense in return. Above the Hermitage is a Terrace which commands one of the most extensive views in Europe. The descent through the Volcanic Region (abounding in pumice stones and ashes) is not pleasant, so far as relates to the path, till it reaches the Plain in which Celso stands: this Plain lies between the Epopeus and Monte-Vergine, on the summit of which are a Hermitage, and a Church dedicated to the blessed Virgin.

Ischia contains at the present moment (1827) two Lodging and Boarding Houses; both of which may be recommended; one is kept by a person called *Don Tommaso*; and the other by *Don Ignazio Monti*. The nearest Landing-place to both is the Point of the Sentinella; Sig. Monti's House, (beautifully situated) being immediately above this Point, and Don Tommaso's about half a mile distant. Sig. Monti's situation is convenient to Invalids, from its vicinity to the Mineral Baths of Casamiccia<sup>w</sup>.

(w) The price usually asked by Don Ignazio Monti is eighteen carlini a day, per head, for board and lodging: fifteen carlini has

been sometimes taken.

There is a newly established Boarding and Lodging-house at Lacco.

## CHAPTER XI.

## SICILY.

*Concise History of the Island—most eligible months for visiting it—Palermo—Ægesta—Trapani—Marsala—Selinuntium—Sciacca—Agrigentum—Licata—Terranova—Biviere di Lentini—Syracuse—Catania—Ætna—Giarra—Castagno di cento Cavalli—Francavilla—Taurominium—Messina—Melazzo—Rheggio—Lipari Islands—Cefalù—Termini—Character of the Sicilians—Productions of Sicily—Climate—Manner of Travelling—Prices paid by Travellers—Requisites for Travellers—Routes, and Distances from place to place.*

SICILIA, or, as it is usually called, Sicily, the largest Island in the Mediterranean Sea, was anciently denominated *Sicania*, *Trinacria*<sup>2</sup>, *Triquetra*, and *Sicania-Siciliæ*. Its form is triangular; each of the extremities being terminated by a Promontory; one of which, anciently called *Lilybæum*, faces Africa; another, called *Pachynum*, faces the Peloponnesus; and the third, called *Pelorum*, faces Italy. Tradition says, Pelorum was thus named by Hannibal, in honour of his Pilot, Pelorus. The last mentioned Promontory now bears the appellation of Capo del Faro (from the Pharos erected there); Pachynum is called Capo Passaro, and Lilybæum Capo di Boco. Two Rocks, not far from the Sicilian shore, have long been the dread of mariners and the theme of poets; that, named Scylla, situated a few miles from Messina, on the Calabrian side; and, on the opposite side, in the Straights of Messina, was the other, called Charybdis. During tempestuous gales, the noise of the waves, dashing violently against Scylla, and then precipitating themselves into caverns at its base, still resembles the howl of dogs and beasts of prey.

“Dire Scylla there, a scene of horror forms;  
And here, Charybdis fills the deep with  
storms:

(\*) From its three Promontories of Lilybæum, Pelorus, and Pachynus.

(y) See HOMER, *Odyssey*, Book xii.—STRABO, 6.—MELA, ii. c. 7.—PAUSANIAS, iv.

When the tide rushes from her rumbling  
caves  
The rough rocks roar, tumultuous boil the  
waves.”

But though Scylla still is, occasionally, the terrific monster thus described by Homer, Charybdis has ceased to resemble the appalling Whirlpool he mentions: indeed, it is almost a matter of difficulty, now, to ascertain the identical situation of this Whirlpool; notwithstanding we are told by writers, long subsequent to Homer, that the rapidity of the currents, and the irregular and violent flux and reflux of the sea, in the Straights of Messina, once made Charybdis most dangerous<sup>3</sup>.

Sicily is computed to be about sixty-six leagues in length, and in breadth forty-five; but its size does not seem precisely known. It contains several lofty mountains; and elevated above them all towers Ætna, a double-headed giant, continually vomiting sulphur and flames. Several rivers fertilize the Island, which was once denominated the Granary of Rome: and were this soil properly tilled, it would produce more corn than any country of its size existing. The pasturages, flocks, and herds sacred to Apollo, were celebrated by ancient Bards; the plain of Enna<sup>2</sup> was famed for delicious honey; and, according to Diodorus

c. 23.—DIODORUS SICULUS, 4.—THUCYDIDES, i. &c.—and HERODOTUS, vi. c. 23, l. 7. c. 28.

(x) Now Castro-Giovanni.



Siculus, hounds lost their scent in hunting, on account of the odoriferous flowers which profusely perfumed the air: an anecdote worthy of credit, as the flowers in Sicily, during Spring, are, at the present day, abundant and fragrant beyond description. The surrounding sea teems with excellent fish; in short, nature appears to have lavished all her treasures on this Island.

As to its political history, Sicily, like the Kingdom of Naples, properly so called, may be compared to a Brilliant of the first water, which has, from time immemorial, excited the cupidity of Princes; and alternately fallen into the hands of those, for the moment, most powerful. Its original inhabitants were, according to received opinion, a very gigantic race; and skeletons of a most uncommon length have certainly been found in Sicilian tombs. These Aborigines, called Cyclops, and Læstrygones, are reported to have been Anthropophagi: what became of them is unknown; but, when the Sicani colonized in Sicily, the greater part of the Island was uninhabited. They are supposed to have been Spaniards, who dwelt near the Sicanus, a small river in Spain; and from these Settlers Sicily acquired the name of Sicania. They erected towns on the heights; and each little State was governed by its own Chief. During the reign of these petty Princes Hercules is said to have landed on the Island, and embellished it with a Temple, not far distant from Argyra, the birth-place of Diodorus Siculus. The Cretans likewise, led by Minos, invaded the Sicani, in pursuit of Dædalus, who took refuge among them,

after having justly offended the Monarch of Crete: but the Ruler of the Sicani, while promising to give up the culprit, and at the same time receiving Minos with dissembled friendship, treacherously put him to death. This event occurred thirty years previous to the Trojan war, and, at a subsequent period, the Tomb of Minos was discovered by labourers, who were making the Walls of Agrigentum<sup>a</sup>. At length the Siculi (a nation of Campania, driven from their possessions by the Opici) passed, on rafts, the Streight<sup>b</sup> which separates Magna Græcia from Sicily, invaded the Island, and obtained a permanent footing on its shores. This occurred above a thousand years previous to the Christian era, and gave birth to perpetual warfare between the Sicani and the Invaders; till at length both parties agreed to divide the Island between them: and attracted by the great renown for wisdom and virtue enjoyed by the Sons of Æolus, King of the Æolides, they likewise agreed to invest these Princes with sovereign power over Siculi, as the Island seems, at that period, to have been called; and they had no cause to repent their determination. But when this Royal Race was extinct, the Sicani and Siculi (become one people) chose their Sovereigns from among their own compatriots; which measure unfortunately occasioned feuds and civil war, the cankerworms of national strength. These feuds, however, did not prevent the people of Siculi, or Sicania-Siciliæ, as it was then denominated, from receiving with humanity the ill fated Trojans, who sought an asylum among them, after the destruction of

(a) These Walls were solid indigenous rocks, cut into the form of walls; and ancient Sicilian Tombs are frequently found in rocks.

(b) This Streight, called, from the Siculi, *Siculum Fretum*, is fifteen miles long; but, in

some places, so narrow that the barking of dogs may be heard from shore to shore: the Streight is supposed to have been formed by an earthquake, which separated Sicily from the Continent.—PLIN. iii, c. 8.

Troy: but the Phœnicians and Greeks, aware of the diminished force of a Country distracted by internal commotions, took advantage of this circumstance, by planting Colonies there; and at length the Carthaginians became masters of the whole Island, till dispossessed, by the Romans, during the Punic wars. Its most celebrated Cities, when it fell under the Roman yoke, were Syracusæ, Messana, (anciently *Zancle*) Leontium, Lilybæum, Agrigentum, Gela, Drepanum, and Eryx: and the inhabitants of these Cities were so prone to luxury, that *Siculæ mensæ* became proverbial. When the Greeks colonized here, they inspired the Sicilians with a passion for the Muses. Stesichorus, a native of Himera in Sicily, who flourished above six hundred years before the Christian era, was a celebrated Poet; insomuch that Phalaris, Sovereign of Agrigentum, exhorted the citizens of Himera (a town subsequently destroyed) to erect a temple to his memory; and offered to provide them with money and workmen for this purpose; at the same time advising that all their temples should become the depositories of the poems of Stesichorus. Sicily may be called the birth-place of Pastoral Poetry, as Theocritus, in both senses of the word, the first of pastoral Poets, was born at Syracuse. Epicharmus, a native of the same town, introduced Comedy there, about four hundred years previous to the Christian era, and, according to some opinions, was the Inventor of this species of composition. Sicily likewise gave birth to Tragic Poets; among whom were Empedocles, grandson to the philosopher, and Dionysius II, Sovereign of Syracuse. She was also famed for the eloquent oratory of her sons: and produced, among several renowned philosophers, the illustrious Empedocles; whose

works were so enlightened, that Lucretius seems to question whether their author was a mortal; and whose virtues were so eminent, that his compatriots repeatedly offered him the sceptre of their country, which he as repeatedly refused. Tradition says, this unambitious man precipitated himself into the crater of Ætna; thinking that his sudden disappearance might induce a belief of his having been received among the gods: more probably, however, he accidentally fell into the crater, while prosecuting his philosophical researches: his sandals, being made of bronze, were disgorged by the Mountain, and thus proclaimed the manner of his death. Diodorus, as already mentioned, was a Sicilian: he composed a Universal History, in forty parts; travelled through most of the countries which he describes, and was thirty years in writing his Work. Ancient authors, fearful of being erroneous, never wrote in haste—they respected the public. Archimedes, too, was a Sicilian, born at Syracuse; and when the Roman Consul, Marcellus, besieged that City, Archimedes, in consequence of his wonderful knowledge of geometry, defended it for three years, by constructing machines which suddenly lifted into the air the Roman vessels stationed in the Bay, and then precipitated them with such violence into the water, that they immediately sank. He likewise set one of the Roman fleets on fire with burning glasses. Marcellus, however, at length succeeded in taking the City; at the same time issuing strict orders to his soldiers to respect the Life of Archimedes; and even offering a reward to any one who would bring the Philosopher unhurt into his presence. But these precautions proved useless. The Philosopher, absorbed in solving a problem, and ignorant that the Besiegers were

possessed of the City, was slaughtered by a Roman, for having refused to follow him. Marcellus raised a monument over the remains of Archimedes; placing upon it a cylinder and a sphere: and Cicero, during his Questorship in Sicily, discovered this Monument overgrown with brambles, near one of the Gates of Syracuse. But although the Romans encountered great difficulties in subjugating the Sicilians, they fell, comparatively speaking, an easy prey to the Saracens. That brave, but cruel, and fanatic People, made a descent upon the Island in 669; surprised and plundered Syracuse, and then re-embarked for their own territories. In 827, they were recalled by a vindictive and powerful Sicilian Nobleman, to revenge his private quarrel; and aided by this villain, they enslaved his country. Messina defended itself with great valour against the Invaders; but was compelled to capitulate. All the cities which endeavoured to maintain at the moment, or afterwards recover their freedom, suffered dreadfully; and Syracuse, which was among the latter, having been long besieged, and reduced to extremities the most repugnant to human nature, was taken by assault, sacked, and burnt—even its walls were razed. Sicily languished under the Saracenic yoke above four centuries: but, at length, Roger, surnamed Guiscard, a Norman by birth, delivered the Island from the dominion of the Infidels; re-established its Churches; and became the first of its Norman Rulers, under the title of Conte Ruggiero. His family reigned in succession: sub-

sequent to which period the Sicilian sceptre has been swayed by divers potentates of Europe; and several of the present customs of the Island are derived from its Spanish Sovereigns<sup>c</sup>.

The Arts of Painting and Sculpture were highly cultivated, in early ages, by the inhabitants of Sicily: and *Greco-Siculi* Vases furnish some of the most splendid specimens of pottery existing.

The principal Ports in this Island are those of Messina, Syracuse, (called, in Italian, Siragusa) and Trapani; each being situated near one of the great Promontories; and those of Palermo and Catania, situated between the others. There are likewise several small landing-places; and to avoid being surprised by Corsairs, the Sicilians have encircled themselves with Martello Towers.

The most eligible months for visiting Sicily are those of March, April, May, and June, as the flowers which enamel the Island are then in high beauty; the sun is not sufficiently fervent to be dangerous, (if Travellers guard their heads properly against it;) neither is there, at this season, much *Mal' aria*. During Spring, Summer, and Autumn, a Steam Packet usually goes from Naples to Palermo (an hundred and eighty-four miles) in about twenty-four hours<sup>d</sup>. The approach to the latter Town presents fine scenery. The *Æolides* form a beautiful group on the left, near Sicily, while Ustica appears far off on the right, and *Ætna* is likewise seen at a distance. The mountains which back Palermo, the deep blue sea, from whose bosom rise the most pictu-

(c) In 1282, the memorable Sicilian Vespers placed Peter of Arragon on the throne of Sicily: from him its crown devolved on Ferdinand of Castile, and remained annexed to that of Spain, till, by the treaty of Utrecht, it was given to Sardinia.

(d) One of these Vessels, (*The Real Ferdinando*) managed by Englishmen, went from Naples to Palermo and Messina, and vice

versa, about once a fortnight, during the Summer and Autumn of 1826; the price, for each Chief Cabin Passenger, being twenty ducats, from Naples to Palermo, bed and board inclusive; the price for each second class Passenger, bed, but not board, inclusive, nine ducats; and the price for each third class Passenger three ducats, without either bed or board.

resque rocks imaginable, the Cape of Zafarano, and the Monte-Pellegrino, all contribute to render the entrance to the capacious Harbour of this Metropolis delightful. The best Hotel here is *The Prince of Wales*, kept by Mr. and Mrs. Page: the latter is an English woman.

The gaiety and Asiatic appearance of Palermo are peculiarly striking; an effect produced, in part, by numerous palm-trees, and a species of weeping cedar, which flourishes here. Palermo, however, displays other features of an Asiatic Town; some of its buildings are Saracenic; and the Chaldee Inscription, already mentioned, as having been found within its walls, gives strength to the opinion of several learned Sicilians, who suppose it was originally built by Emigrants from Chaldæa, and Damascus, transported hither by the Phœnicians; and aided in their work by that wealthy mercantile People, and some Israelite Adventurers.

This Town anciently called *Panormus*<sup>e</sup>, and once the strongest hold of the Carthaginians in Sicily<sup>f</sup>, is supposed to possess, at present, about an hundred and sixty thousand inhabitants; and stands at the base of a natural amphitheatre, formed by lofty and barren hills, between which and the Town lies an uncommonly luxuriant and beautiful valley. Palermo (one of the most regularly built Cities in Europe) has a splendid Quay<sup>g</sup>, called *the Marina*, and furnished with Marble Seats, and a small Theatre; where, during summer, a select Band of Musicians execute music, generally of

their own composing, to amuse the Palermitan Nobility, who drive daily, and even twice a day, to the Marina, for the benefit of sea-breezes: and here may usually be seen idle Palermitans, of the lower rank, assembled round a Story-teller, whose histories, though not equal, perhaps, in merit, to "The Arabian Tales," excite the interest of his auditors<sup>h</sup>. This exhibition seems to be derived from the Asiatics: for "The Arabian Tales," translated into English, owe their existence to a description of Story-tellers who have, from earliest times, belonged to the suite of Asiatic Princes, for the purpose of entertaining them with fabulous histories. *The Upper Marina Terrace*, and *Public Gardens* adjoining the Marina, are likewise favourite promenades. In these Gardens are walks shaded by orange and lemon-trees; fountains which nourish aquatic plants; and Canary-birds living and singing in capacious aviaries, with one side open to the air. *The Botanic Garden* merits notice, as it has in some degree recovered from the injuries it sustained during the last civil commotions. The two principal Streets of Palermo, one of which, called *the Toledo*, is a favourite Drive, intersect each other at right angles; and lead into a handsome octangular Piazza, called *Quattro Cantoni*, from the centre of which both parts of each Street, and the four principal Gates of the City, are seen. These Gates, about half a mile distant from each other, display good architecture. The Streets are noisy and crowded, like those of Naples. The Shops (open

(e) Two large and profound inlets of the sea anciently formed the Harbour of Palermo: and, according to Diodorus Siculus, this City was called Παν-ορμος, (Panormus) because the word signifies, in Greek, a deep Harbour. Palermo and its environs were denominated by the Latins, *Aurea Valle*, and *Hortus Siciliae*.

(f) Amilcar defended himself on Ercta, now Monte-Pellegrino, near this City, for three

years.

(g) Foreigners, on arriving in the Harbour of Palermo, are welcomed by a Boat filled with a Band of Music.

(h) These Story-tellers exhibit all the year round, at a given hour, in Palermo, delivering expositions of Ariosto, Tasso, &c., alternately exciting the laughter and the tears of their hearers; and receiving, as a recompense from each of them, a grain or two.

in front, and almost innumerable)<sup>i</sup> usually constitute the ground-floor of private houses, and likewise of Religious Establishments for Females, who are placed in the attic stories; and the long grated projecting Galleries belonging to each of these Monasteries, form a striking feature of the Toledo. Every window in this Street has its Balcony, supported with wooden props; by no means consistent with splendid architecture; but, nevertheless, the Toledo is handsome; owing chiefly to its being quite straight, and a mile in length. The *Piazza* in which the *Duomo* stands is likewise handsome; and this Church, a spacious Italian Gothic Structure, exhibiting Saracenic ornaments, and dedicated to Saint Rosalia, the Patroness of Palermo, contains the Tomb of the Saint; whose relics are preserved in silver, studded with diamonds<sup>k</sup>. The *Duomo* was built in 1185; its exterior has been at one end restored, and displays inlaid figures, and black and white ornaments. The Capitals of the Columns of the Portal are thickly fretted leaf-work, in the Saracenic style. The interior of the Church is ornamented by eighty Columns of oriental granite, with Capitals shaped like a turban. The Bishop's Throne, and Canons' Stalls, are embellished with Gothic work well carved in wood; the High-altar is rich in marbles; and the Ciborio is fifteen feet in height, and composed entirely of lapis lazuli. A Side-chapel contains four porphyry Sarcophagi, which enclose the remains of the Norman Conte Ruggiero, his Consort, and other Royal Persons. The porphyry is red, and very fine; and the Tombs stand

under two gilt Mosaic Canopies, each supported by six Columns<sup>l</sup>. The *Chiesa del Angelo Custode* merits notice; and the *Chiesa di S. Simone*, likewise called *La Martorana*, is an interesting specimen of the combination of Greek, Arabic, and Norman architecture. This Church (rich in marbles) contains, on one side of its splendid High-altar, a solid verde antique Table. The Nuns' Gratings, near the Altar, are silver. The spacious *Chiesa di S. Giuseppe* is remarkable for its immense marble Columns, supposed to be antique. The *Chiesa dell' Olivella* abounds with costly decorations, and contains a Picture of S. Ignatius, attributed to Caravaggio; though more probably the work of Filippo Paladino<sup>m</sup>. *S.<sup>a</sup> Tita* exhibits a fine Picture of the Deposition from the Cross, attributed to Vincenzo Anemole; it is an imitation of Raphael's celebrated Painting on this subject. The Picture of the Magdalene was done by Monrealese<sup>n</sup>. The *Palazzo Reale*, in the twelfth century a Fortress, and the Residence of Ruggiero when Monarch of Sicily, has, since that period, been considerably enlarged and improved. The Court of this Edifice is furnished with three tiers of Corridors, some of them double; and by their connexion with staircases, they present a singular view of arches and columns; appropriate, however, to a warm climate. The Chapel Royal (on the second floor) was begun by Ruggiero, in 1129, and finished thirteen years after. It is a chaste Building of the *Greco - Araba - Normanna* School. The Royal Apartments are embellished with excellent Tapestry, re-

(i) The Signs over these Shops are carved and painted in imitation of life; and the Barber's Shop proclaims the Doctor.

(k) This Tomb is near the Choir; and not exhibited to public view, except when the Fête of the Saint is celebrated.

(l) Modern whitewash, the bane of architectural beauty, has destroyed the grandeur of

the interior of the *Duomo*.

(m) In a Side-chapel is a Holy Family, attributed to Raphael.

(n) Pietro Novelli, surnamed Monrealese, and born at Monreale, in 1608, studied at Rome, and was a painter of distinguished merit.



presenting the Exploits of Don Quixote: and the view from the Terraces is enchanting. *The Bronze Rams*, transported by Charles III, from Syracuse to Palermo, merit notice: they are about five feet long, three feet high, in a recumbent posture, and very beautiful°. *The Palazzo Butera* consists of magnificent, splendidly furnished, and comfortable Apartments, with a delightful Promenade three hundred feet in length, and an awning for Summer, situated above the second Marina. *The Torre della Cuba*, in a Garden, near Palermo, is a curious Saracenic rectangular Edifice, with two doorways having pointed Arches: its Roof is a semi-circular Dome; and its upper edgings exhibit Arabic Characters: if the blind Windows were ever open, (which, according to appearance, they were not,) this edifice must have been peculiarly light and elegant; at all events, however, the architect who erected it was well aware of the beautiful effect produced by light and lofty arches. On the outside of the Porta-nuova, but near the City, is *the Torre della Ziza*, another Saracenic Structure, which, though injured by earthquakes, still retains a Fountain, a Portico, Columns, and Mosaics, belonging to the original Edifice. *The Villa Butera*, called *Villa-Wilding*, abounds with luxuries. Here are Public Gardens laid out in the English manner; and, amidst a great variety of exotics, flowering in the open air, are most of those plants which require hot-houses in England. Here, likewise, collected

(o) The entrance to the Senate House displays several Latin Inscriptions of the time when Sicily was governed by the Romans: and in the Cortile di Spedale, once magnificent, but now a neglected building, is the Fragment of a very animated Fresco, by Monrealese; and an old Picture of Death on the Pale Horse.

(p) This Villa cannot be seen without an order. One room below stairs, near the Bath, contains English Prints—on the first floor is a circular Dinner-Table, so arranged that the

from various countries, is a Menagerie of Birds, and among them the Egyptian Ibis.

*The Royal Chinese Villa*, called *La Favorita*, is embellished with pretty Drives, about four miles in extent<sup>p</sup>. The Road from Palermo to Monreale, a distance of near four miles, is excellent. *This archiepiscopal Town*, originally a Saracenic Hamlet, was enlarged by William II, surnamed "The Good," who, in 1177, erected its Cathedral; which Edifice, not long ago, suffered considerably from fire; and is now repairing at a very large expense, that it may correspond with the rest of the Structure: which displays costly Gates of bronze; ancient Columns of granite with elegant Capitals; Columns of porphyry; a beautiful Pedestal, belonging to a bronze Statue of S. John the Baptist, and the Tomb of William I (the Pedestal and the Tomb are porphyry); the Tomb of William II; and, in the Choir, superb Mosaics.

*On the Staircase of the annexed Monastero dei Canonici Benedettini* is a celebrated Painting, by Monrealese; which represents William the Good blessed by S. Benedict. Monreale stands on an elevated spot, commanding a lovely view: and higher still, on the right, is another Benedictine Convent, *the Monastero di S. Martino*, supereminent in beauty of situation, riches, and splendour, appropriated to Noblemen only, and more like a royal residence than a religious retirement<sup>q</sup>. In the superb Hall of entrance is a picture of S. Martino

dishes are raised from below—on the same floor, in the large room, is a Table of Petrified Wood, said to have been brought from Pompeii; the outside edges resemble agate; and in the adjoining bed-room are two more Tables of Petrified Wood. The floor over the dining-room contains bed-rooms—still higher are the State Apartments; and above them is a Prospect-room, which exhibits magnificent views.

(q) On the way to the Monastero di S. Martino is a Castle, built by the Normans.



on Horseback, giving his mantle to an indigent man. The Rails of the Staircase are alabaster and Sicilian marble; the Corridors are spacious; and the Refectory contains a fine Fresco by Monrealese, for which he received two hundred and ten ducats. This Convent likewise possesses other good Paintings, namely, the Annunciation by Monrealese; the Daughter of Herodias, attributed to Guercino; a Holy Family, by Titian; and S. John preaching in the Desert, by Paladino. The Church is handsome, its Organ celebrated; and nothing can exceed the splendour of the Sacerdotal Vestments in the Sacristy. The Library contains a Chinese Manuscript Dictionary; some beautiful Manuscript Bibles; and a Copy of Luther's Works, with Notes, and Revisions, said to be his own. The Museum, though not large, is valuable; and comprises a Collection of ancient Sicilian Vases and Medals; a beautiful ancient Glass Cup; a Head of Friendship, supposed to be Grecian sculpture, and bearing a Greek Inscription; together with a great variety of Sicilian Marbles, Jasper, and Agates<sup>r</sup>. There is a Carriage-road, in extent about eight miles, hilly and not good, the whole way from Palermo to this Convent. Returning hence, Travellers may usually obtain permission to go through *the Bocca di Falco*, a Royal Drive.

*The Convent of the Cappuccini*, about one mile distant from Palermo, attracts the notice of Travellers, because the defunct Brethren are dried, dressed, and placed upright in niches, belonging to the Catacombs under the conventual Church, that their friends may visit and pray by them, annually, on the second of November. On the floor are wooden coffins enclosing

the remains of persons who were not in Holy Orders<sup>s</sup>. These Catacombs contain Vaults, secured by iron doors, where the bodies of deceased Monks are deposited for half a year: at the end of which period they join the assembly of Mummies. *Monte-Pellegrino* is famed for having been the Retreat of the amiable Niece of William the Good, Saint Rosalia, who, in the prime of youth and beauty, withdrew from the world, and devoted herself to religious observances. It rises perpendicularly at the distance of one mile and a half from Palermo, to the height of nineteen hundred and sixty-three feet above the level of the sea; and Travellers usually ascend this Mountain on donkeys by a path called *La Scala*<sup>t</sup>, to *the Church of Saint Rosalia*; in which Priests celebrate Mass daily, and receive the offerings made by Pilgrims. This Church leads to a *Chapel*, constructed in a *Grotto* covered with Stalactites; and where, according to tradition, the Saint secluded herself, and ended her days. Her Statue, well executed in white marble, lies under the Altar of the Chapel; and represents a young and lovely person praying fervently: a Book, a Skull, and a Crucifix are placed at her side: but the Statue loses its effect, by being covered with a robe of solid gold enriched by precious stones. The Grotto is capacious and sombre. Beyond this spot stands a pretty Building, the roof of which is ornamented with a Statue of Saint Rosalia: and here parties frequently come from Palermo to dine, and enjoy the view; which comprehends Ustica, (twenty leagues distant), Alicudi, and Felicudi, (the most western of the *Æolides*), together with the Valley of La Favorita, profusely rich, and highly cultivated. A

like those of the Monks.

(t) There is, however, a Carriage-road to the foot of Monte-Pellegrino.

(r) Ladies are not allowed to enter this Convent.

(s) These bodies are dried, and preserved,

Festival in honour of Saint Rosalia is held annually, by the Palermians, in the month of July, and continues several days; during which period Palermo is splendidly illuminated every night, and a brilliant display of Fireworks exhibited. This Festival commences with a pompous general procession of the Dignitaries of the Church, and other Clergy, the State-Officers, the Military, and other Inhabitants, who conduct through the streets a Triumphal Car, preceded by trumpets and kettle-drums. A Platform, about three-quarters the height of the Machine, contains a numerous Band of Musicians, who, at intervals, execute, in honour of the Saint, vocal and instrumental music. The length of the Machine is seventy feet, the breadth thirty, and the height above eighty: it terminates in a Dome, resting on six Corinthian Columns, ornamented with Figures of Saints and Angels: and, elevated on the summit of this Dome, stands a Semi-colossal silver Statue of Saint Rosalia. Orange-plants, Vases filled with Flowers, and artificial Trees of Coral, garnish the Machine. But the most splendid part of the Festival is the Illumination with which it concludes; and which takes place in the Duomo; where twenty thousand wax lights, multiplied by mirrors innumerable, are tastefully disposed, in upward of five hundred lustres. Placed on an eminence, near the other end of the *Concha d'oro*, as Palermo is poetically called, stands the *Monastero di Santa Maria di Gesù*, which should be visited by Travellers, because it commands a particularly fine view of Palermo<sup>u</sup>. The Rocks close to the Convent are very beautiful;

and in this vicinity are Ruins of an Aqueduct. A Carriage-road leads to the Convent<sup>v</sup>. A Carriage-road likewise leads to a Village about ten miles distant from Palermo, and called *La Bagaria*; where a Sicilian Nobleman, Prince Palagonia, built a whimsical *Palazzo*; and squandered a large property in having all the most hideous combinations of beings, real or imaginary, represented by the best sculptors he could engage to work for him: and a few scattered Monsters, on the approach to the Palazzo, together with one semi-circular Court still remaining, shew how successfully he gratified his eccentric taste. The interior of the Mansion contains one Room (now going fast to decay) with a Looking-glass, Ceiling, and Walls inlaid with Porcelain and Coloured Glass; the effect of which, when lighted up, must have been splendid: and another Room with a Looking-glass Ceiling, a beautiful Floor, and Walls completely covered by Marble, and Paintings to imitate marble, so well executed, and skilfully overspread with Glass, that it is difficult to detect the deception. This Room contains China, an elegant Table, and other costly furniture, in good condition. Prince Butera has a *Villa* at La Bagaria, remarkable only for a *small Casino in its Garden*, representing a Convent, and containing the Story of Adelaide and Comegio, superbly executed in Wax-work<sup>w</sup>. The *fine Bassi-rilievi*, brought from *Selinuntium* to Palermo, should be enquired for by Travellers, as Antiquities which particularly merit notice<sup>x</sup>.

The Opera at Palermo is, generally speaking, good; but the Thea-

(u) Ladies are not admitted into this Convent.

(v) Near the path which leads to the Convent is an ancient square Sepulchral Chamber, delved in a rock, and containing a Well at one end.

(w) In this vicinity on an eminence, now

called Monte-Catalfano, stood the ancient *Solus*.

(x) Among these *Bassi-rilievi* is the head of Medusa, represented as being covered with hair, instead of serpents: it seems, therefore, that the latter was, comparatively speaking, a modern invention.

tre cannot vie with that of S. Carlo at Naples<sup>1</sup>:

The Palermitans are lively, acute, intelligent, and particularly civil and obliging to British Travellers. Music and poetry appear to be the favourite studies of the upper rank of persons; and several Palermitans are versed in the Arabic and ancient Greek languages.

Travellers who wish to make the Tour of the Island, usually set out on the Carriage-road, which extends some way; ordering their Mules, or Lettig<sup>o</sup>, (a litter,) to be in waiting at its termination.

The Carriage-road passes through Monreale to *Alcamo*, thirty-one miles distant from Palermo, and furnished, at the present moment (1827), with an Hotel kept by an Abate; which, though small, possesses the comfort of cleanliness. The olive-trees, seen from this road, are remarkably large; the country between Monreale and Alcamo is beautiful; and the Butterflies here, and in all parts of Sicily, are superb. The Town of Alcamo abounds with Churches and Religious Establishments; and the neighbouring Mountain produces superb yellow Marble<sup>2</sup>. After sleeping at Alcamo, Travellers usually proceed, through a dreary country, to the ancient *Ægesta*, and thence to *Trapani*, a distance of thirty miles. The Temple of *Ægesta*, and the Site of the Town, are nine miles from Alcamo.

*Ægesta*, or, as it was likewise called, *Segesta*, founded by *Ægestus*, a Sicilian, soon after the Trojan war, owed its destruction

to the Potter's son, Agathocles, who subjugated the whole island<sup>3</sup>; and about an hundred paces from the Site of this Town, marked by a few scattered masses of ruins covered with herbs, is an object of peculiar interest, an ancient quadrilateral Grecian Doric Edifice, simple, grand, and almost entire, standing, solitary, on an isolated circular hill, in a bold but desolate country. Gigantic Steps, three in number, lead up to the Platform on which rests this Temple, (as antiquaries suppose it to have been,) and each of the three first Steps is one foot and a half in width. The Edifice has two Fronts, both terminated by a Pediment. Six Columns, without bases, and placed a few inches within the verge of the Platform, adorn each Front; each side presents twelve Columns, making thirty-six in all. The exterior of the Temple seems to have bidden defiance to time, one Column excepted; which, being damaged, was restored (though unskilfully) in 1781. The length of the Temple is an hundred and eighty-two Paris feet, taken from the centre of the angular Columns; and the breadth sixty-eight feet. The Columns, composed of stone, smooth, but neither stuccoed nor fluted, are about six feet in diameter, and thirty feet high; the intercolumniations being unequal; the Capitals measure three feet four inches in height. The construction of the Fabric is such, that, supposing it to have been a Temple, the high-altar must have fronted the east; but no vestiges remain of a Cella<sup>4</sup>. When

(y) Gloves and stockings fabricated with the beard of the Pinna Marina, which is found in large quantities at Tarento, may frequently be purchased at Palermo; and are well calculated for Travellers who mean to ascend to the summit of *Ætna*; being so peculiarly warm that medical men recommend them, as a cure for rheumatic pains in the limbs.

(z) Several Travellers have taken the Abate, who keeps the Hotel at Alcamo, as their Guide to the Sulphureous Hot Springs, and Ruins of *Ægesta*.

(a) Scipio Africanus the younger, at the

close of the third Punic War, is said to have restored to the inhabitants of the district of *Segesta* a famous bronze Statue of Diana, which the Carthaginians had purloined; and which Cicero saw, during his Sicilian Quæstorship.

(b) Judging from the description given by Vitruvius of Greek Temples, and also from there being no remains of a Cella, this Edifice was more probably a Basilica, than a Temple, though its elevated position bespeaks it the latter kind of building; because the ancient Greeks, (as already mentioned,) impressed

this Edifice was built is unknown; and to which of the heathen divinities it was consecrated, seems uncertain. It in some measure resembles the Temple of Neptune at Pæstum; and has much the advantage of that Temple, in point of situation; but in nothing else. On the side of a neighbouring Eminence are *Ruins of a Theatre*, the external Wall of which is composed of large masses of stone; and rests against the approximate Rock. The form of the Theatre may be completely traced; but no vestiges remain of its Scenæ; and its Seats are nearly destroyed. It stands under the ruins of *an ancient Castle*; which commands a fine view of *Mons-Eryx*, where the presumptuous Challenger of Hercules was buried<sup>c</sup>. Two miles distant from the ancient Ægesta are *Sulphureous Hot Springs*, called *Acque Segestane*; which, according to Diodorus, gushed from the earth by order of the Wood Nymphs, to refresh Hercules after the fatigues of his voyage to Sicania. On the road to Trapani, about one mile distant from that Town, is a Church with a Norman door, and containing the famous Madonna of Trapani, covered with splendid jewels. This Town, in shape like a Scythe, (whence its original name, *Drepanum*)<sup>d</sup> stands on an isthmus, near the side of Mount Eryx; possesses a safe Harbour, (mentioned by Virgil,) and is famed for having

with an idea that when the deities of Olympus visited their earthly temples they might find it more convenient to alight on an eminence than in a plain, always placed these sacred structures in as lofty a situation as possible. The dimensions of the Edifice in question, in Paris feet, are taken from Ferrara's account of the Antiquities of Sicily: its dimensions, in English feet, are computed to be as follows. Exterior length, two hundred feet—breadth, eighty-eight feet four inches—diameter of the columns, six feet eight inches—intercolumniations, about the same. This Edifice, supposed to be more modern than the other Grecian Doric Temples of Sicily, is less excellent with respect to architecture.

(c) Eryx, relying on his great personal

been the place where Anchises died, and where Æneas celebrated funeral games in his father's honour. From the Port may be seen the Rock described by Virgil, *Æn.* III. V. Trapani is strongly fortified, and enriched by Coral and Thunny Fisheries. Ivory, Coral, Conchs and Alabaster, are manufactured in the town; but the *Incisori* here cannot vie with those at Rome. The Hotel at Trapani is a bad one. In this Town the Carriage-road terminates. After sleeping at Trapani, Travellers frequently make *an excursion to the summit of Eryx*, the highest Mountain of Sicily, Ætna excepted. The ascent is easy, though tedious, and exhibits beautiful scenery. *Fragments of granite Columns, and a Fountain*, are called the remains of the celebrated Temple of Venus, which once embellished this spot: but of the Tomb of Anchises there are no vestiges. Travellers who ascend Eryx, usually finish their days' journey at *Marsala*; eighteen miles from Trapani; the mule-track, between which Towns, lies within view of the sea<sup>f</sup>. Marsala was erected by the Saracens, on the Promontory of Lilybæum, and on the site of an ancient City, likewise called *Lilybæum*, and a peculiarly strong place; which, during the wars between the Romans and Carthaginians, stood a ten years' siege. Diodorus gives it the appellation of "impregnable:" its Harbour, which the Romans vainly

strength, challenged all Strangers to contend with him in the combat of the cestus. Hercules accepted the challenge, and Eryx fell. Eryx erected a Temple to Venus on this Mountain, which bears his name; and where, we are told, was the Tomb of Anchises.

(d) *Δρεπανον, falx.*

(e) Travellers, who do not ascend Mount Eryx, usually proceed from Trapani, through Marsala and Mazzara, to Castel-Vetrano; a distance of thirty-eight miles.

(f) This mule-track, though not good, is interesting; because it displays a view of three Islands, called *Aræ*, by Virgil; on one of which Ulysses is supposed to have been shipwrecked; and upon these Rocks Æneas lost the greater part of his fleet.

endeavoured to destroy, is mentioned as having been capacious and excellent<sup>g</sup>; and its vicinity to the African coast rendered it a place of great consequence. Near this Port the Romans were defeated, B.C. 249, by the Carthaginians, under Adherbal; and the Carthaginians, under Hanno, lost, near this Port, a battle which terminated the first Punic war, B.C. 242<sup>h</sup>. *The principal Church at Marsala, the Convento de' P. P. Carmelitani, and the Campanile*, merit notice. The Town is clean: and contains twenty-five thousand inhabitants. After sleeping here, Travellers usually proceed through Mazzara to the Stone Quarry south of Campo-bello; and thence to *Castel-Vetrano*; a distance of twenty-eight miles. The mule-track to Mazzara crosses a dreary heath; but the Town is environed by a fruitful country, and contains, in its Cathedral, three Sarcophagi, one of which displays good sculpture. The Walls of Mazzara are fortified with brick Towers, twelve feet square, and placed about sixty feet from each other. The ride to *the Stone Quarry*, near Campo-Bello, is dreary; but the Quarry excites a peculiar interest; because the stone of which it is composed, whether destined for shafts of pillars, or other purposes, was hewn out of this Quarry in shape and size precisely such as the builder required; instead of being cut into large shapeless blocks, and fashioned afterwards, according to modern wasteful practice. The Quarry lies east and west: its unworked part appears to be about forty feet high; and in some places the two sides remain, from between which the stone has been taken; leaving a kind of street. One shaft of a pillar stands by itself, with the lower

end still joined to the natural bed of stone; its diameter is ten feet: several blocks for columns, of the same diameter, lie scattered here and there; and among a large number is one piece of twelve feet in diameter, resting on its side. That part of the Quarry where the finished columns, &c. were worked out below the level of the ground, contains two Shafts, quite perfect, of ten feet in diameter; and their component parts appear to have been shaped by a circular groove, three feet wide, ten feet deep, and just large enough for a man to work in it. The œconomy, both with respect to room and stone, in this Quarry, is curious; and as no other ancient quarry has been found in the neighbourhood, as the stone this Quarry produces is similar to that of which Selinuntium and its Temples were built, and as the dimensions of the columns, found here, correspond with those which ornament the Temples, it seems probable that the materials of which the Town and Temples were composed came from this Quarry, although between it and Selinuntium runs an unfordable river. Near Castel-Vetrano the scenery improves; and the Hotel there is clean and tolerably good. After sleeping at Castel-Vetrano, Travellers usually proceed to Selinuntium, and *Sciacca*; a distance of thirty miles.

The ride to Selinuntium, through lanes bordered with white roses, and a path shaded with ilexes as it approaches the sea, is lovely; and the first view of the three largest Temples is most striking; in consequence of the colossal mass of ruins they exhibit. *Selinuns*, or *Selinuntium*, so called from the Greek word, *σέλινον*, parsley, which herb grew there in pro-

(g) Charles V. destroyed it.

(h) It is reported that the violent rains of October, 1826, by washing away the soil on the Beach of Capo Boco, where the Harbour of Lilybæum was situated, have laid open

remains of ancient Walls composed of soft stone stuccoed, Bases and Capitals of Columns, a Mosaic Pavement sixteen palmi in length, Floors of white marble, &c. &c.



fusion, was founded, A.U.C. 127, by a Colony from Hybla-Megara, on Two Hills, sloping down gradually toward the sea, between the rivers Hypsa and Selinus<sup>1</sup>. The Hill furthest from the sea displays stupendous Ruins of the aforesaid *Grecian Doric Temples*, denominated by the Sicilians, *Pileri dei Giganti*. That toward the east has only one of its Columns standing; and this one is without a capital; the whole edifice being thrown down, scattered, and disjointed; though but few things are broken. All the Columns of these three Temples have fallen outward; and apparently an earthquake, which came from east to west, laid them, and every sacred edifice at Selinuntium, prostrate. The Temple in question seems to have stood upon a Platform, encompassed by Steps about two English feet in depth, and to have been about three hundred and thirty-three English feet in length, and near one hundred and forty-seven in breadth. The exterior angular Columns were channelled, and those which supported the Portico plain: the Cella was enclosed by small Columns: the Capitals which lie uppermost in this stupendous pile of gigantic Ruins are elegantly curved; and the quadrilateral pieces of stone have two, four, or six, semi-elliptical grooves, to receive the ropes for their elevation. One solid mass of stone, which seems to have formed part of an Architrave, is near forty feet long, seven broad and three deep; and one or two of the Columns (so situated that they can be measured) are twelve feet in diameter; others ten feet ten inches. About thirty paces from these Ruins are remains of a *Temple*, every part of which lies prostrate, except one tottering Pilaster. This Edifice is computed to have been

about two hundred English feet in length, and about eighty in breadth; and its Portico was supported by thirty-six fluted Columns, each being one solid piece of stone. Toward the west are ruins of a *third Temple*, about two hundred and forty-two English feet in length, and about seventy-seven and a half in breadth: its Columns were fluted; and the only part now standing of this Edifice is one square Pilaster, probably a portion of the Cella. The Steps of the east Front are visible. Not far removed from one of the angles of these prostrate Temples, lies the Capital of a Column, simple like the capitals at Pæstum, and fourteen feet in diameter: and several Capitals which present themselves among the remains of the largest Temple, appear to be of a similar size. These stupendous Edifices stood equidistant from each other, commanding an extensive and beautiful view of the sea: and the superb *Bassi-rilievi* from Selinuntium, already mentioned as being now at Palermo, were discovered by two English Artists, among the ruins of the central Temple. Three quarters of a mile distant, at the foot of the Hill nearest to the Beach, are Ruins supposed to have been *Magazines* belonging to the Port: and on this Hill are *vestiges of the Town*, remains of *two Towers*, and also of *three Temples*, apparently not completed at the period when they were thrown down. These Temples stood within the Walls of Selinuntium. The *middle Edifice* had, on each side, seventeen Columns; and, at each end, seven, those at the angles included: the Columns were channelled; and (according to a Fragment which remains of one of them) about twenty feet long. The eastern entrance to the Cella, the outer

(i) Called, by Virgil, "*Palmosa Selinus*;" on account of the plant, *Palmetta*, with which the spot abounds.



Wall, and part of the interior Wall, may be traced. *The Temple furthest from the sea* had, on each side, sixteen Columns; and, at each end, six, those at the angles included. Here, likewise, the Cella may be traced; as may the Steps which led to the eastern Front of the Edifice. Contiguous to this Temple is a *Well*, formed of pottery, with pipes jointed together, and notches in the sides. This Well, probably an ancient Reservoir for purifying water, is twenty-three palmi deep, and sufficiently large for a man to descend into it. The Steps leading to the Portico of *the third Temple* have been excavated, and are much worn away<sup>k</sup>. Shelter may be obtained at a Farm-house near Selinuntium; but there is no village in this vicinity<sup>l</sup>. The commencement of the road to Sciacca is dull; it crosses the Ponte Belici<sup>m</sup>, a Bridge built with stones which belonged to the fallen Temples; and traverses (near the sea) another river, on a bar thrown up at its mouth; thence passing over a tedious heath to a fertile spot embellished with beautiful broom, and afterwards descending to the sea shore, in order to cross another river, near Sciacca, the ascent to which Town is steep, and the only Hotel it contains intolerable<sup>n</sup>. Sciacca, called *Termæ Selinuntiaë*, from its Baths, said to have been constructed by Dædalus, is beautifully situated, in a rich country embellished with magnificent palm-

trees: its inhabitants are numerous; though not in appearance healthy: their Manufacture of Pottery merits notice; as every utensil is made in an elegant antique form. This Place gave birth to Agathocles, whose father was a manufacturer of the *Greco-Siculi* Vases. On the south side of the Town are celebrated *Hot Springs*, from which the water issues boiling: its smell is offensive; and it deposits, in the channel through which it passes, a white sulphureous sediment. At the side of the Baths, formed by these Springs, is a small open *Well*, containing water reputed to perform miracles if taken daily: and contiguous are remains of part of the Baths supposed to have been constructed by Dædalus. The Hill containing these Hot Springs is now called S. Calogero<sup>o</sup>. Travellers, who sleep at Sciacca, usually proceed, next day, to San Patro, a solitary House on the banks of the *Platanus*<sup>p</sup>, and thence to *Siculiana*, in all thirty miles. Between Sciacca and San Patro the road traverses several rivers, on embankments constructed to dam up their mouths for the purpose of irrigating immense rice-fields: and the air in this neighbourhood must, consequently, be unwholesome during warm weather. The country is dreary, and Siculiana is a wretched town with a bad Inn.

Travellers, who sleep here, usually proceed next morning to *Girgenti*, a distance of about twelve

(k) Perhaps it might be in one of these Temples that the Matrons of Selinuntium took refuge, when their Town was stormed, 242 years after its foundation.—See DIONORUS SICULUS, *Lib. xiii.*

The Segestines, B. C. 410, having been oppressed and attacked by the Selinuntians, implored aid from Carthage; who sent to their assistance Hannibal, the Son of Giscon: and this general, B. C. 409, captured Selinuntium, and nearly destroyed it.

(l) At Memfrici, about seven miles from Selinuntium, Travellers, furnished with a letter of recommendation, are hospitably received, and provided with good beds, by Don

Bastiano Ravita; who has, about three miles from Selinuntium, a Casino, which he sometimes lends to Travellers who wish to examine the Temples at leisure. It should, however, be remembered, that the Marsh at Selinuntium produces *Mal' aria*.

(m) The river Belici, over which this Bridge is thrown, was anciently denominated the *Hypsa*.

(n) Travellers, if compelled to sleep at Sciacca, usually endeavour to obtain a private Lodging.

(o) The Rocks, about Sciacca, are thickly covered with the Ice Plant.

(p) Anciently the *Halycus*.

miles. Not far beyond Siculiana are magnificent Tamarisk-trees, with stems one foot in diameter: on approaching Girgenti the road is bordered by superb aloes; and the first view of the Town crowning a Hill eleven hundred feet above the level of the sea, is most beautiful. *The Porto Nuovo*, or Mole, four miles to the south of Girgenti, presents a busy scene: here are immense quantities of sulphur-cake<sup>q</sup>, with other articles for exportation, lining the shore; ships taking in their respective cargoes; and boats loading with corn, by porters who wade more than knee deep through the water carrying their burden in sacks on their heads and shoulders. The modern Mole of Girgenti may indeed be called an Emporium for corn, the staple commodity of Sicily: and in this neighbourhood are a considerable number of deep Pits, made in the dryest of the indigenous rocks, and shaped somewhat like an egg with the small end upward: an opening is left for the admission of the corn; which, when perfectly free from damp, is thrown into the Pit, and excluded from air, by the immediate and secure stoppage of the aperture. The corn, thus preserved, keeps good for several years: it is thrashed in Sicily, as in Calabria, by means of the hoofs of oxen.

The Hotel at Girgenti (served by the Bishop's Cook) is tolerably comfortable; and Sig. Politi, an Artist who keeps for sale a collection of *Greco-Siculi* Vases, found in the Tombs at Agrigentum, has fitted up Apartments for the accommodation of Travellers. Modern Girgenti stands near the Site of the Citadel of the ancient Agri-

gentum; and though apparently magnificent, when seen from a distance, is found, on closer examination, to consist of small houses, and narrow streets. The present number of its inhabitants is computed to be about twenty thousand; and *its Cathedral* contains a *Baptismal Font*, originally a Sarcophagus discovered in the Ditch of ancient Agrigentum, and ornamented with superb Grecian Sculpture, representing the History of Hippolytus. The *Relievi* on the north side of this Font are, however, less good than those on the other three sides. The north Aisle contains a valuable Picture of the blessed Virgin and Infant Saviour, by Guido; and the Echo in the Cathedral merits notice<sup>r</sup>. About three quarters of a mile distant, on the declivity of the Hill crowned by the modern Town, is *the site of ancient Agrigentum*, or, as some authors call it, *Agragas*, from a contiguous river so denominated. This City is said to have owed its existence to Co-calus; who after receiving and protecting Dædalus, employed him in erecting a Fortress here, on a perpendicular Rock, to which there was but one avenue; and that one so narrow, and winding, as to be defensible by three or four men only<sup>s</sup>. Other writers, without noticing this circumstance, suppose the City to have been founded either by a Rhodian or an Ionian Colony: during its most flourishing state, it contained two hundred thousand inhabitants. Its government was at first monarchical; then democratic; and afterwards again monarchical under Phalaris: and in the fourth year of the ninety-third Olympiad it

(q) There are Sulphur Mines in this neighbourhood; and several Travellers think them worth visiting.

(r) Riedesel mentions that the modern Town of Girgenti contains a Spring of Water, which, on flowing into a basin, has its surface covered with oil, capable of burning equally

well with that extracted from the olive.

(s) Beyond the Porta di Mazzara of the modern Town, is *the site of the Citadel* supposed to have been constructed by Dædalus: and at the Porta del Cannone is *the Narrow Path* by which the Rock was scaled.

was taken and sacked by Amilcar. The ancient inhabitants of Agrigentum were particularly celebrated for their hospitality, their love of the Arts, and their luxurious style of living. Plato was so much struck by the solidity of their dwellings, and the sumptuousness of their dinners, that he said, "they built, as if they thought themselves immortal, and ate, as if they expected never to eat again." Diodorus likewise speaks of their luxury; and mentions that their large vases for water were commonly made of silver, and their carriages of ivory richly adorned: he also says, that one of the citizens of Agrigentum, when returning, victorious, from the Olympic Games, entered his native Town followed by three hundred cars, each drawn by four white horses sumptuously caparisoned: and Diodorus adds, the horses of Agrigentum were highly prized for their beauty and swiftness<sup>t</sup>. Pliny, indeed, asserts, that funeral honours were paid to those who had frequently proved victorious at Olympia; and that superb monuments were raised to their memory; a circumstance confirmed by another classic Writer, who says he observed, at Agrigentum, sepulchral pyramids, erected to the memory of horses<sup>u</sup>. In order to see the Antiquities here, without losing time by going needlessly out of the way, Travellers should proceed either on foot or on mules, from the modern Town to the *Garden of the Convento di S. Niccolò*, which contains a fine ancient Cornice of marble; and, close by, is a well-preserved *Ædicula*, in shape quadrilateral, and of the Doric Order; its Walls

(t) Silius Italicus praises the Agrigentine horses; and this district is still famous for a peculiarly fine breed, with short necks, very thick near the chest, like those represented in the Frieze of the Parthenon.

(u) When these noble animals grew old, and unable to work, they were fed and attended with the kindest solicitude by the

being composed of stones beautifully united without cement. Not far distant are remains of a spacious *Doric Temple*, which was consecrated to *Ceres and Proserpine*; and, according to some opinions, the oldest sacred Edifice at Agrigentum; it is now partly transformed into the Church of S. Biagio<sup>v</sup>. Further on, at the eastern extremity of the ancient City, stands the *Temple of Juno Lucina*, beautifully situated, and commanding a magnificent prospect of the sea, mountains, plains, and modern Town of Girgenti. This Temple is placed on a highly elevated Platform, encompassed by four very deep Steps, which rest on a Base of four immense layers of stone. The size of the Structure seems to have been about one hundred and fifty-four English feet in length, and about fifty-five in breadth. The exterior Columns were thirty-four in number, of the Grecian Doric Order, fluted, without bases, and composed of soft bad stone: but the whole presents, externally, a picturesque clay colour, those parts excepted which have been disfigured by modern reparations. The eastern Front, where (according to general custom) was the principal entrance to this Temple, displays remains of an exterior Court. The Cella is perfect, and at its upper end are four Steps, leading to a Platform; beyond which, another Step leads to what probably was the Sanctuary: but this division of a Cella is uncommon. The Stones on the inside of the Cella are reddened by fire; and some of the internal work of other parts of the Edifice is coloured with Tyrian purple: thirteen Columns, with their Ar-

people of Agrigentum:—and it is to be wished that the moderns would imitate this humane example!

(v) Riedesel mentions that he saw, near S. Biagio, *Wheel-tracks made by ancient Cars*, and not further distant from each other than three Roman palmi.

chitrave, still remain standing on its northern side<sup>w</sup>. The southern Ridge, leading from the Temple of Juno Lucina to that of Concord, displays a *Line of Tombs and Sepulchral Chambers* apparently delved in the solid rocks, of which the Walls of the ancient City were composed: and several Vases, all lying on their sides, have been found among these Sepulchres, which are quite in ruins.

*The Temple of Concord*, by far the most perfect of any sacred Edifice of the ancient City, seems to have been erected at a period when Grecian Doric architecture had reached its zenith of perfection. This sublime and beautiful Structure, which corresponds in dimensions with the Temple of Juno Lucina, rests upon a lofty Platform encompassed by six Steps. Its exterior Columns, thirty-four in number, stand uninjured in their original position, and are of the Grecian Doric Order, without bases, each composed of four blocks of stone. The principal Entrance fronts the east, as does the Entrance to the Cella, which is quite perfect; except that Arches are cut in its Walls; and part of one Wall is removed: dilapidations supposed to have taken place during the middle ages, when this Temple was dedicated to S. Gregorio, and used for Christian worship. The Wall of the Cella contains Winding Steps, which lead to the upper part of the Edifice<sup>x</sup>. In this vicinity are *remains of a Temple*, supposed to be that consecrated to Hercules; and which Cicero describes as being near the Forum, now totally de-

stroyed<sup>y</sup>. This Temple rested on a Platform encompassed by four Steps, and corresponded in dimensions with the two last named Edifices: it is now a confused pile of ruins, with only one Column standing. Its columns were channelled. To the west of the Temple of Hercules are sufficient remains of one of the *ancient City-Gates*, to prove that it was Doric architecture: and not far hence is supposed to have been the *ancient Port*. On the outside of this Gate is a well-preserved *Sepulchral Monument*; simple and unpretending; ornamented with Ionic Columns and Triglyphs above them; but, in shape, Egyptian. It is called the *Tomb of Theron*, an excellent Prince who reigned sixteen years over the Agrigentines, and died B.C. 472, universally beloved and lamented<sup>z</sup>. The architecture of the Tomb in question appears, however, of a more recent date; and some antiquaries are of opinion that it was the Grave and Monument of a Horse. Its Cornice is destroyed. Beyond this Tomb, and near the sea, is a *modern Edifice*, one Wall of which, fabricated with large square stones, seems to have originally made part of the *Temple of Æsculapius*, which had Grecian Doric Columns, fluted, without base, and their diameter was half buried in the Walls of the Temple. These Walls, or, more properly speaking, that which remains, exhibits an internal Winding Flight of Steps, similar to the one already described in the Cella-Wall of the Temple of Concord<sup>a</sup>. Travellers, on returning from the Temple of

(w) This Temple once contained the celebrated Picture of an earthly Venus, by Zeuxis.

(x) By ascending these Steps a sight may be obtained of large holes, apparently cut to receive beams for supporting a roof.

(y) The Temple of Hercules once contained a celebrated picture of Alcmena, by Zeuxis.

(z) Diodorus Siculus reports, that when the Carthaginians, under the command of

Hannibal, the Son of Giscon, were destroying the Tombs on the outside of the Walls of Agrigentum, a flash of lightning struck Theron's Sepulchre, indicating that it was protected by Jove: and Diodorus adds, that a pestilence ensued in the Carthaginian camp; that Hannibal and several other persons died of this pestilence, and that the destruction of the Tombs was consequently abandoned.

(a) Cicero mentions a beautiful little Sta-

*Æsculapius*, before they re-enter the ancient Gate, should notice *the Sarcophagi formed in the City-Walls*; huge masses of which lie prostrate, and seem to have slid down from their original position. On re-entering the Gate it is usual to proceed northward, to *the colossal Temple of Jupiter Olympicus*, called, by Diodorus, the largest sacred Edifice in Sicily; and described as a striking proof of the magnificence of its founders; but, at the present moment, little more than an immense pile of ruins. It was, in length, about three hundred and sixty-eight English feet; in breadth about one hundred and eighty-eight; and the diameter of its Columns was thirteen feet four inches: they were channelled; and, according to Diodorus, each channel was sufficiently wide and deep for a man to stand in it<sup>b</sup>. The Edifice rested on a lofty Platform, encompassed by several Steps<sup>c</sup>. On the north and south sides were fourteen Columns; to the east seven; and to the west only six. These Columns were semi-circular on the outer part, and squared within: the intercolumniations presented a Wall; thus forming an exterior Temple to contain the Cella. This Temple, immense in height, and splendid beyond description, had two Fronts, each adorned with a Pediment containing, in its Tympanum, superb sculpture: that of the eastern Pediment represented the War of the Giants; that toward the west, the Capture of Troy; and here, contrary to usage, is supposed to have been the principal Entrance; be-

cause this Front had only six Columns: but it does not seem likely that a religious custom should have been departed from, in the construction of a sacred Edifice. The Gates of the Temple were prodigious in magnitude, and transcendent in beauty. Each Triglyph belonging to the exterior architectural decorations, was ten feet high; and the Cella had twenty-four Pilasters. A great number of sea-shells are observable in the stone which formed this Edifice; and probably, to fill up the natural cavities of the stone, the whole building was encrusted with a strong stucco. Amidst this stupendous mass of ruins lies the Statue of an enormous Giant, measuring twenty-seven feet in length: the curls of his hair form a kind of garland; the legs are each in six pieces; the joints of each leg correspond; the head is in one piece<sup>d</sup>; and between the head and legs are four pieces, being alternately bisected; so that, in the body, are six rows of pieces. This Statue is composed of the same soft stone as the Temple; and was evidently stuccoed; for on and about the eyes, stucco may still be seen. Fragments of two other gigantic Statues of the same description lie near their Fellow-Monster: and it is said that fragments of ten or twelve more of these Giants have been found not far distant from the three already mentioned; and, like them, with elbows bent, and hands raised, in the attitude of supporting a weight above their heads: they are, therefore, supposed to have been *Perses*<sup>e</sup>, which

tue of Apollo (marked on the thigh, in small silver letters, with the name of Myron), as having graced the Temple of *Æsculapius* at Agrigentum; and adds, that the Carthaginians possessed themselves of this Statue; which was restored to its original owners by Scipio.

(b) The channels were twenty-two inches and a half in width.

(c) On the north side are remains of five.

(d) Some persons think it consists of two pieces.

(e) It is mentioned, in the first Chapter of this Work, speaking of Caryatides, that the conquerors of Caria, (once called Phœnicia, because it was the abode of a Phœnician Colony,) in order to commemorate their triumph over its inhabitants, erected public edifices, in which the figures of the female part of the subjugated people were used instead of columns; and when male figures were used in the same manner, the appellation given to them was "*Perses*."



formed a secondary row of Pillars, and rested upon the Capitals of immense Pilasters let into each Side-Wall of the interior part of the Temple<sup>f</sup>. Channels to receive ropes are visible in the largest stones belonging to this Edifice; which, owing to perpetual wars with Carthage, ultimately the destruction of Agrigentum, appears to have been never finished<sup>g</sup>. *The next Temple*, proceeding in rotation, is that of *Castor and Pollux*, where part of one Wall may be traced; two channelled Columns likewise remain; and appear to have been covered with superb white stucco. Westward, and beyond the ancient Walls, are two fluted Columns and some other remains of an Edifice denominated *the Temple of Vulcan*, but without good authority; as every vestige of that Temple, which once stood near Agrigentum, is supposed to be annihilated. *The ancient Bridge, thrown over the Agragas*, merits observation, though almost destroyed; its materials being used daily, in modern buildings. *The Cloacæ*, cut through the rocks, and terminating in a *Cloaca Maxima*, likewise deserve notice<sup>h</sup>.

The stupendous Temples of Agrigentum, better worth seeing than any other antiquities Sicily contains, are eminently picturesque in point of situation; and the Temple of Concord is peculiarly striking, because nearly perfect: but neither the transcendent beauty of this Edifice, nor the simple grandeur of that at Ægesta, are so imposing and venerable as the Temple of Neptune at Pæstum; which,

like the interior of S. Peter's at Rome, impresses the human mind with awe, and fits it for the worship of its Creator.

From Girgenti Travellers usually proceed through Palma to *Licata*, a distance of twenty-eight miles. Palma is pleasantly situated in a luxuriant valley: but between this rich district and Licata, the ancient *Phintia*, lies a dreary plain. Phintia, situated near the mouth of the Himera, now the Salso, was built by Phintias, an Agrigentine Prince, who transported thither the inhabitants of Gela, when he destroyed that town, about four centuries after its foundation: and the Promontory stretching into the sea, on the right of the river, is the *Ecnomos*, mentioned by Polybius, Diodorus, and Plutarch; where stood the Castle of Phalaris, which contained the bronze Bull, his famous instrument for torturing his subjects<sup>i</sup>. Licata has risen on the ruins of Phintia; and displays wider streets than are common in Sicily. Persons fortunate enough to procure a letter of recommendation to Sig. Giuseppe Paraninfo, are most hospitably received, and comfortably lodged, by that Gentleman, who resides at Licata: but those who are under the necessity of going to the Hotel, are wretchedly accommodated. Travellers frequently rest half a day at Licata; and then proceed to *Terranova*, a distance of eighteen miles, in the afternoon. The road lies on the sea shore; and the Hotel at Terranova is tolerably good: but persons acquainted with Mr. Wilding, Prince Butera's brother, and a Resident here,

(f) These Gigantic Figures were seen supporting parts of the Cornice, till the eleventh century.

(g) See DIODORUS SICULUS, *Lib. XIII. cap. 24*. According to this Author, the Temple of Jupiter Olympicus, at Agrigentum, seems to have been about three hundred and forty feet long, by one hundred and sixty feet wide. Other Writers say, it was three-hun-

dred and forty-five feet long, by one hundred and sixty-five wide: but neither of these measurements appears quite correct.

(h) A Banker, named Granet, who resides at Girgenti, and speaks English, is very kind and useful to Travellers.

(i) Amilcar carried this Bull to Carthage: but when that City was taken by Scipio, he restored the Bull to the Agrigentines.



are entertained at his house most sumptuously. This Town, built by the Emperor Frederick II, stands near the Site of the ancient *Gela*; which received its name from the *Gelas*, a small neighbouring river, and was founded by a Rhodian and Cretan Colony, above seven hundred years before the Christian era; and, according to Thucydides, forty-five years after Syracuse. About three hundred paces to the east of Terranova are Remains of Large Edifices, which mark the Site of the ancient City. On Medals found here, is the word "*Gelas*;" the ancient name of the river which now flows near Terranova; and moreover, the Greek Inscription relative to Gela, and found at Licata, was previously taken from among the Ruins near Terranova. After sleeping in the last named Town, Travellers usually proceed to Caltagirone, a distance of twenty-four miles<sup>k</sup>. The road passes through a corn country: the ascent to the Town is long and rapid; the Hotel very tolerable. Caltagirone, famous for a Manufactory of small Figures of *terracotta*, beautifully executed, and representing the lower class of people in coloured costumes, is a busy Town, and more extensive than Girgenti. After sleeping at Caltagirone, Travellers usually proceed to Palagonia and *Lentini*;

(k) Persons who wish to see the Museum and Excavations of the Barone Gabriele Judica, usually go from Terranova to Syracuse either by *Biscari*, or *Chiaromonte*, *Palazzola*, (the Baron's place of residence) and part of *Hybla Minor*: but this road is extremely bad: and may, indeed, be called dangerous. Baron Judica receives Travellers with great kindness and hospitality: his Museum consists of Vases, and other antiquities, found in approximate Tombs, and Excavations, made on the spot where a Town, belonging to the Phœnicians, who colonized in Sicily, appear to have been buried. Remains of Public Baths, and a Theatre, may be seen in this Town; and the Tombs near it are square, or oblong cavities, delved in natural rocks. The Museum contains two curious Stone Foot-baths—an elegant bronze Lamp, shaped like a crab—Egyptian Idols—Votive Offerings—

a journey of thirty miles. The commencement of the road is rough and steep; but presents a distant view of *Ætna*, with Mineo<sup>l</sup> finely placed on a commanding eminence. Multitudes of volcanic stones cover the soil: and near Palagonia is a pass through which a torrent of Lava appears to have rolled. Palagonia stands in a picturesque situation, on the side of a hill, near rocks of lava finely broken: and beyond this spot beds of Lava and heaps of volcanic stones present themselves great part of the way to the *Biviere di Lentini*; which Lake lies near the Town, and causes exhalations so peculiarly noxious, that they poison the surrounding country with *Malaria*<sup>m</sup>. The Town of Lentini is the ancient *Leontium*; once inhabited by the *Læstrygones*; whence its fields were denominated *Læstrygonii Campi*: its present appearance is that of a sickly poverty-stricken place; and its wretched Hotel affords no mattresses clean enough to sleep upon. After spending the night here, Travellers usually proceed to *Syracuse*, a distance of thirty miles. The first part of the road exhibits *Ætna* towering majestically above every other object, and Carlentini, built and fortified by Charles V<sup>n</sup>. The country is volcanic and beautiful; and the road, on approaching Agosta, presents a view of the

—Moulds for casting Masks, and small Statues—a large Phœnician Vase, on which five rows of African Animals are painted—several of the *Greco-Siculi Vases*—a splendid Collection of Medals, &c. &c., all of which Antiquities the Baron wishes to sell. Near Palazzola are Statues, about ten feet high, hewn in the natural rocks.

(l) Anciently *Minoa*, or *Heraclea*, (for it had both names,) and built by Minos, when he came to Sicily in quest of Dædalus.

(m) The Lake of Lentini contains myriads of Leeches, which might endanger the life of any person tempted to bathe in its pestiferous waters.

(n) This Prince invited the Inhabitants of Lentini to remove to his new Town; which is placed in a wholesome air: but they would not abandon the tombs of their ancestors.

sea, passes along a pretty water-lane, and goes within sight of what appears like a series of Craters united by a contiguous torrent. One of these Craters is very perfect; and its lava seems particularly ancient. The road crosses the torrent, which is ornamented with superb oleanders; and beyond it are groves of orange-trees and pomegranates: but, further on, the face of the country changes, and presents a dreary, barren, and rocky waste.

On the approach to Syracuse is *the Trophy which was erected to Marcellus*, opposite the Peninsula of Magnesi, formerly Tapso: and after passing this Trophy the mule-path ascends the *Scala Græca*, goes through *Acradina*, and then unites itself with an excellent newly made road, in a rich and well cultivated country; where, fortified by drawbridges, stands the modern Siragusa, famous for *its Hotel*°, which contains large airy apartments, and is, in every respect, comfortable.

*Syracusæ*, likewise called, by the Ancients, *Pentapolis*, from comprising within its Walls five Cities, was founded above seven hundred years before the Christian era, by Archias of Corinth, one of the Heraclidæ; and in its most flourishing state comprised twelve hundred thousand inhabitants, extended above twenty-two English miles in circumference, and maintained an army of an hundred thousand foot, and ten thousand horse, together with a navy consisting of five hundred armed vessels. It was divided into five Parts, namely, *Ortygia*, *Acradina*, *Tycha*, *Neapolis*, and *Epipolæ*; and had three Citadels, treble Walls, and two capacious Harbours; the largest of which is computed to have been in breadth one mile and a quarter, in length

two and a half, and in circumference six and a half. Its Edifices, public and private, were massive and stately; and its citizens remarkable for being eminently virtuous, or as eminently wicked: and this was exemplified in two of its most celebrated Characters, Archimedes, and the elder Dionysius. Syracuse was attacked by the Athenians, both by sea and land, B. C. 414, but the following year the Athenians were discomfited; and their Leaders, Nicias and Demosthenes, both killed. Dionysius the elder distinguished himself greatly in the wars waged by his countrymen against Carthage; but abusing the power with which they entrusted him, he became their Sovereign and their Tyrant. This great bad man died B. C. 368, after having possessed the sceptre of Syracuse thirty-eight years; and was succeeded by Dionysius the younger, whose cruel conduct toward Plato and Dion (the son of Hipparinus) provoked the latter to raise an army and expel him. This event occurred B. C. 357: ten years afterwards, however, he regained his sceptre; but was finally expelled by the Corinthians under Timoleon; and became a schoolmaster at Corinth (as Cicero observes), "that he might still continue to play the tyrant, and, because unable any longer to command men, exercise his power over boys." B. C. 212, the Syracusans who had been for three years closely besieged by Marcellus, at length relaxed in their military duties, during the nocturnal festival of Diana: and the Romans, taking advantage of this circumstance, made a forcible entry at one of the Gates, captured the City, and placed it under the yoke of Rome; which was much enriched and embellished by the paintings and sculpture of Syra-

(o) *The Albergo del Sole*, near the Duomo. There is another, but a very inferior Inn at Syracuse, *The Leone d'oro*.

cusæ<sup>q</sup>. Little now remains of a Place once so populous and powerful, but a few almost unintelligible ruins, scattered here and there, among vineyards, orchards, and fields of corn. *The Island of Ortygia* lies southward. The ground rises toward the north; and becomes, toward the west, a Ridge about three miles and a half in length; at the extremity of which is *Epipolæ*. *Acradina* occupied the shore from Ortygia to Trogilus; *Tycha* occupied the remainder of the plain to Epipolæ; and *Neapolis* was between the Great Harbour and a Ridge to the west of Ortygia. *Traces of eighteen Gates*, belonging to the ancient Walls, are discoverable. In the Island of Ortygia, now modern Syracuse, is *the Fountain of the Nymph, Arethusa*<sup>p</sup>; who, when changed, according to poetic license, into this stream, received divine honours, as the Patroness of the ancient City: but (though celebrated by Poets, and said, by Strabo and Diodorus, to have been of such magnitude that it contained shoals of sacred fishes, incredibly large) this Fountain is now reduced to a Tank for washerwomen; and presents nothing more than a rill of water flowing from an Aqueduct<sup>r</sup>.

*A Temple of the ancient Doric Order, and originally consecrated to Minerva*, likewise stands in the modern Town. This Edifice, which appears to have possessed the beautiful simplicity and grandeur common to ancient Doric temples, was cruelly injured about the seventh century, by being transformed into a Church; and is now become the Cathedral of Syracuse: it suffered again in the twelfth century, when an earthquake

shook down its roof. It was erected on a raised quadrilateral Platform, and displayed forty Columns, fluted, and without base; the shafts being about twenty-five English feet in height, and the capitals about three feet four inches. The Cella was enclosed by Walls, composed of large stones, nicely joined together without cement; which Walls have been cut through, to form communicating Arches with the side-aisles, when it became a Church. The Columns, on the north side of the Edifice, are damaged, and built into the north wall; where eleven of them may be traced; those on the south side are better preserved; and at the west end two are still visible. *In order to visit the Rivers Anapus and Papyrus*, (two branches of the same stream,) *and the district of Epipolæ*, it is requisite to provide a Boat for crossing the *Portus Magnus*, and ascending the Rivers. The mouth of the Anapus is little more than three boat-lengths in width, but very deep; the false Papyri (for there are two kinds) grow on its banks; which, about midsummer, are covered with myriads of flies peculiar to this spot, and having four dark coloured wings, and a black body tipped with red under the tail: and at the junction of the Anapus with the Papyrus, but no where else, is found a peculiar sort of shell, called, by the Syracusan boatmen, *Cozzola*, the inside of which resembles mother of pearl. The Papyrus is so narrow that a boat in ascending this River touches the reeds and canes on its banks, and is towed along. Near the river stand *two gigantic Doric Columns*, channelled to within a few feet of the ground; and these

(p) Marcellus, however, was too good to commit sacrilege; and therefore respected the statues of the gods, and left them in their temples.

(q) Arethusa, one of the Sicelides, is fabled

to have been transformed into a fountain by Diana.

(r) Charles V, when he fortified Syracuse, totally altered the appearance of this Fountain,

Columns with some *fallen Fragments*, are the only remains now visible of a once magnificent Edifice consecrated to Olympic Jove; whose Statue here, was adorned by Hiero II, (a Syracusan Monarch famed for his virtues,) with a mantle of gold wrought from the spoils of the Carthaginians: but Dionysius I (prone to sacrilege) possessed himself of it, saying, "The Son of Saturn had a garment too heavy for summer, and too cold for winter; and should, therefore, be provided with one made of woollen cloth, fit for both seasons." The Prætor, Verres, the most rapacious of the Roman Governors of Sicily<sup>r</sup>, removed this statue to Rome; from which period the Temple went to decay. Near the ruins of this Edifice is *an oblong Well*, from twenty to twenty-five feet deep; and probably an ancient Receptacle for purifying water. Hence Travellers usually ascend the river to *the Fonte Ciane*, passing through fields of hemp<sup>s</sup>. Large quantities of the true and very fine Papyri grow near the Fonte Ciane, which has a capacious and deep *Basin*, furnished with remarkably pellucid water, and abounding with fish. The adjacent country presents a pestiferous marsh. At this place Travellers usually dismiss their boat; and mounting mules, (sent hither expressly to wait for them) cross the Anapus on a bridge, and proceed to that portion of ancient Syracusæ denominated *Neapolis*.

(r) See CICERO'S *Orations*.

(s) It is asserted, by the Sicilians, that the farina of hemp in blossom causes *Mal'aria*; and that no person, who values health, should sleep near hemp fields in blossom.

(t) So called, because supposed to have been the prison in which Dionysius confined the Poet Philoxenus, and certain Philosophers, for not having praised his poetical compositions.

(u) Here, according to Diodorus Siculus, began a Wall, erected by Dionysius the elder, in twenty days; and extending, according to some opinions, seven miles. Six thousand masons were employed in this work, besides

This ride presents a view of *the ruined Walls of Tycha*; and after ascending a narrow track, the road leads to *the site of the ancient Gate* where Demosthenes made a forcible entry; it then crosses *the Aqueduct*, whose source is thirty miles distant, and passes a *small Naumachia*; hence crossing several *ancient Wheel-tracks* to the *Quarries of the Philosophers*<sup>t</sup>, *the ancient Walls* on the left of which merit notice; they are nine feet thick. Passing to the north side of Fort Labdalus, the road goes through a *Gateway*, between the north-east angle of the Fort and a line of Walls to the north; and this is supposed to have been *one entrance to Epipolæ*<sup>u</sup>. *Ruins of Fort Labdalus* still remain; and, to the west, is a deep Moat. The Walls of Neapolis and Tycha united at the south side of the Fort; and Hybla Minor is a conspicuous object from this spot. Near Fort Labdalus is an interesting and very extensive *Subterranean Passage*, nine feet wide, cut through solid rocks, lofty enough to admit cavalry, and supposed to have been made for the conveyance of troops and provisions from one quarter of the ancient city to another<sup>v</sup>. Returning hence, and following the course of the Aqueduct, Travellers are shewn several openings into the Subterranean Passage, and then conducted to *the descent into the Theatre*; leaving, on the right, *the ancient*

two hundred peasants, six thousand oxen, and a great number of persons who cut the stone in the quarries. One architect was assigned to every acre. Some of the stones which composed this Wall were eighteen feet long; and part of it was very perfect till thrown down by Charles V, at the period when he dismantled Fort Labdalus, and fortified Ortygia. *The Gate* by which Marcellus entered the *Epipolis* may still be traced.

(v) This Passage has been explored for some miles; and probably might have served, among other purposes, as a Sallyport from the strong Fortress of Labdalus.

*Entrance to Tycha*, which is cut through a solid rock, and bordered, on both sides, with small tombs, and marks of Marble Slabs, reported to have borne Greek Inscriptions. Above the level of the Theatre the Aqueduct terminates in a *Nymphæum* delved in a solid rock: but the water which produced this Fountain is all drawn away to supply Mills, one of which now stands amidst the Seats of the Theatre, at present used as foot-paths for the animals who carry corn to the Mill. *The Theatre*, hewn out of a rock, was called by Cicero "*Maximum*;" and Diodorus thought it the most beautiful Edifice of the kind in Sicily: the view from its summit is even now delicious, and must have been astonishingly magnificent when Syracuse shone in all its glory. Few vestiges remain of the Scena; as the materials with which it was composed were used

by Charles V, in his fortifications. The shape of this immense Theatre exceeds a semi-circle by twenty-seven feet four inches, and resembles a horse-shoe: its diameter is one hundred and sixteen feet; and it held forty thousand spectators<sup>2</sup>. Two Corridors remain; as do several of the Seats: and those in the lowermost rows appear to have been cased with marble. The first Seat of the lowest division is singularly cut at the back; and, perhaps, a piece of marble was inserted here, to form a magisterial chair. Under the Site of the sixth Seat, which no longer exists, is a Channel for Water<sup>3</sup>. The spectators enjoyed the accommodation of an Awning; marks, where the poles which supported it were fixed, being still visible. Against the back of the upper Corridor are Greek Inscriptions, (one to each Cuneus;) what remain appear to have been as follows.

Second Cuneus,	ΒΑΣΙΛΙΣΣΑΣ ΝΗΡΗΙΔΟΣ
Third	ΒΑΣΙΛΙΣΣΑΣ ΦΙΛΙΣΤΙΔΟΣ
Fourth	ΒΑΣΙΛΕΟΣ ΙΕΡΩΝΟΣ
Fifth	ΔΙΟΣ ΟΛΥΜΠΙΟΥ
	ΑΙ ΣΣ ΣΡΑΣ ΦΡΟΝ

Riedesel supposes that the inhabitants of Tycha (from their situation) occupied the upper part of the Theatre; those of Acradina the middle; and those of Neapolis the lowest part; as they inhabited the plain. The district called *Neapolis*, in which this Theatre stands, was the last built, largest, and most magnificent part of ancient Syracuse<sup>2</sup>; and adjoining to the Theatre are the celebrated *Stone Quarry*,

and *Ear of Dionysius*. The latter is fifty-eight English feet in height at the entrance, about seventeen feet wide, and two hundred and ten feet long: the sides slope gradually to the summit, and terminate in a small Channel, which conveyed every sound in the Cave to an Aperture near the Entrance. Thus the sounds in this Prison were all directed to one common Tympanum; which communicated

(w) Supposed to have resembled that at Athens; and to have been the Edifice, on which were inscribed the names of those persons who gained the prize for musical compositions in the Theatre; and likewise the place where the Tripod of Apollo was deposited, and consecrated.

(x) This Edifice is wider than the Theatre at Athens, by eighty-two Roman palmi; and supposed to be the most ancient Grecian Theatre extant. It seems almost impossible that the actors could have been heard in so immense a Fabric, notwithstanding the aid

afforded them by masks which contained speaking trumpets, by sounding-plates of bronze, and by the still more powerful aid of the approximate rock.

(y) There is, in this Theatre, a contrivance for preventing the feet of the person behind from interfering with the comfort of his neighbour in front, by the stone, at the back of each row of seats, being *a little raised*. The same thing may be seen in the Tragic Theatre, at Pompeii.

(z) *Neapolis* did not exist till after the Peloponnesian war.



with a small private Apartment, where Dionysius spent his leisure hours in listening to the discourse of his prisoners. The echo produced by tearing a piece of dry paper is distinctly heard throughout the Cave; and that produced by firing a pistol is like the report of a cannon, and lasts ten seconds. In the Cave are remains of *one Bath*, just large enough to contain *one person*; an extraordinary circumstance, for which antiquaries cannot account. The Entrance to the Ear of Dionysius is *from the Quarry*, supposed to have been likewise used as a State Prison, and so large that it has now become a Rope Walk. Near the entrance to this picturesque Quarry are Marks where monumental tablets were inserted. *The Amphitheatre* is contiguous: it had four Entrances, and was partly masonry, and partly hewn out of solid rocks. Under the south Entrance is *an Aqueduct*. The semi-diameters of this Edifice are one hundred and thirty-four by eighty-three English feet; and the Wall of the Podium is about eight feet six inches in height<sup>b</sup>. Near the Amphitheatre are *Catacombs*, now called *Le Grotte di S. Giovanni*, peculiarly well constructed, and so immensely large as to resemble a subterranean city. They are entered by a Passage six feet high, eight feet wide, and excavated in a right line, so as to form the principal street, above which is an opening for the admission of light and air. Other streets branch off in various directions; and all are bordered with Columbaria, Sepulchral Chambers for families, and an infinite number of oblong Cavities, made to receive the remains of adults, and likewise of Children. *A Stone Quarry* situated in the ancient *Acradina*, and

now *the Garden of the P. P. Cappuccini*, merits notice; as this Garden, part of which is near an hundred feet below the level of the soil, exhibits a scene peculiarly picturesque and beautiful: it has been hewn out of a rock hard as marble; and consisting of gravel, petrified shells, and other marine substances; and the bottom of this vast Quarry, whence, in all probability, most of the materials for building Syracusæ were taken, is at present covered with a bed of vegetable earth, so fertile as to produce superb oranges, citrons, pomegranates, &c. Part of the Quarry is cut like the Ear of Dionysius; and on one of the perpendicular masses of stone, (left to support the roof,) Steps are visible, near its summit. Some Greek letters, graven in the rock, have led antiquaries to conjecture that the Athenians, made prisoners in consequence of the defeat of Nicias and Demosthenes, and afterwards liberated for repeating verses from Euripides, were confined here. Under a fig-tree, contiguous to this spot, was found a headless statue of Venus, now in the Syracusan Museum, and a small Statue of Æsculapius; the former being excellent Greek sculpture. Travellers, not pressed for time, should visit the *Piscina*, under the little Church of *S. Nicola*, and a most magnificent ancient reservoir for Water. *The remains of the ancient Walls* of Syracusæ likewise deserve minute examination, as they are beautiful specimens of masonry. The exterior part was perpendicular, the interior shaped into steps; and triangular stones are said to have formed the upper part of the parapet. Modern Syracuse, computed to be about two miles in circumference, exhibits narrow streets, and a dejected, sickly population,

(b) The Amphitheatre, a Roman work, being too small for the ancient population of the City, is supposed to have been constructed during its decline.

Contiguous to this Edifice are *three Columns of marble*, called the remains of a Temple erected by the Romans, and dedicated to Ceres and Proserpine.



not amounting to more than fourteen thousand persons: for the contiguous Marshes, and the extreme heat of the sun, which is said never to have been obscured one whole day at Syracuse, make the climate very unwholesome. The modern Town contains a *Public Museum*; in which the *Venus*, already mentioned as having been found without her head, is by far the finest piece of sculpture. Here, likewise, are the Inscriptions, taken from the Street of the Tombs, &c.; several Sarcophagi; the lower part of a fine *Basso-relievo*; and two small Vases of ancient coloured glass. The Syracusan wine is particularly good, and of twelve kinds: and the olive-trees in this neighbourhood are of an astonishing size and age; some of them being more than two centuries old. They produce delicious oil. The number of Papyri growing near the Fontana Papiria, (or Ciane,) is somewhat reduced at present; because the farmers cut and dried them to bind sheaves of grain: but this practice is now prohibited; and paper, resembling the ancient papyrus, has been recently made with this plant. The castor-oil shrub grows in large quantities at the sides of the roads near Syracuse. Travellers, on leaving this Town, to proceed to *Catania*, a distance of forty-two miles, retrace their steps through ancient Syracusæ, and pass a *Tomb* called that of *Archimedes*, but not corresponding with Cicero's description of the Tomb he saw. Two fluted Doric Columns support an Architrave and Frieze with Triglyphs, above which is a Pediment; all these are hewn out of a solid rock; and the interior con-

tains niches for urns, and a Sarcophagus. Adjoining is a *similar Tomb*. The road, after passing these Sepulchres, descends the *Scala Græca*, cut sloping on the sides of precipitous rocks, which extend on the west toward Fort Labdalus, and are equally precipitous along the sea coast toward Ortygia. Near the sea are Stones laid regularly, in various places, as for a road: and further on, to the left, is a *Wall*, apparently of Cyclopiian work, and standing where Marcellus pitched his Camp. The contiguous *Trophy*, erected in honour of that great and amiable Roman, displays a base twenty-four palmi square, and sixteen high, on which is a Fragment, probably of a fluted Column. This Trophy was, according to report, much injured by the earthquake of 1542<sup>c</sup>. Further on, the road presents a prospect of Mililli<sup>d</sup>, together with Augusta, (built by Frederick II,) and its Harbour; and then becomes dreary, till it advances toward the sea, and exhibits a fine view of *Ætna*. Beyond this spot Travellers cross the River Giarretta, anciently the *Symethus*, in a ferry-boat; thence traversing a large bed of Lava, which extends to Catania, and was produced by an Eruption of *Ætna*, in 1669.

The first view of Catania and its Saracenic domes is striking. *Ætna*, with its thickly inhabited base, towers behind it: and running out in a line before the Town, and beyond the present Port, is a stream of black Lava, of 1669, which again appears at the end of the Corso, and is a fearful sight; although the blocks are now mouldering into dust. The Strada-Messina may be

(c) Not far remote from Syracuse is Nota, a beautiful little Town, containing a collection of Medals, &c. on sale.

(d) This district was once famous for Sugar Canes, which were sedulously cultivated during the period when Sicily was obliged to furnish a thousand cwt. of sugar, annually, for the Knights of Malta. In the Village of Avola, eighteen miles distant from Syracuse, small

Sugar Plantations may still be seen: but they are kept up merely as objects of curiosity and pleasure; the superior quality of West Indian sugar having put an end to the cultivation of the Sugar Cane in Sicily, as an article of commerce. This plant is said to be indigenous to the Island: but whether its use was known to the ancients, or is a modern discovery, seems uncertain.

called handsome: but houses with all their windows shattered, cracked walls, and columns declining from their perpendicular, proclaim the nature of the contiguous Mountain.

Catania, anciently *Catætna*, (Town of *Ætna*,) was, according to some writers, founded by the Cyclops, and one of their first built Cities. Other records say it was founded by a Colony from Chalcis, seven hundred and fifty-three years before the Christian era. It now contains above thirty thousand inhabitants, and the only University in the Island; and is, moreover, the See of a Bishop; whose revenues are very considerable; owing, in great measure, to the produce of the snow on *Ætna*: for this Mountain not only furnishes Sicily with that healthful commodity, but likewise supplies Malta and several other places. Frozen snow is, strictly speaking, the staff of life in Sicily, both of the nobleman and the peasant; each of whom dreads a want of it, more than a famine. Catania was severely injured by the eruption of 1669, and almost entirely destroyed by the earthquake of 1693, when great part of its inhabitants were buried under the ruins of their houses and churches: but it rose again, Phoenix like, from its ashes, so much increased in beauty as to rival, if not eclipse, every other City of the Island—may it never again fall a prey to volcanic eruptions!—It contains good Hotels; *The Elephant Inn*, Piazza del Duomo, which is very comfortable; and the *Corona d'oro*; the master of which Hotel, Sig. Abbate, is an excellent Guide to the summit of *Ætna*. The Cathedral at Catania, was originally built, and the See founded, by Ruggiero, in 1193. *The existing Cathedral* is the most chaste and elegant Church Sicily possesses: in its Façade are

several Columns of granite, taken from the Scena of the ancient Theatre: its Cupola is superb; the Frescos, on the ceiling, are by Corradino; and on the left side of the Edifice is a good Picture of S. Agata, by Paladino. The Arabesques of the doors of the Cross Aisle, and the *Bassi-rilievi*, are by Gagini; and a Chapel to the north of the Choir contains fine specimens of Lava and Alabaster; one piece of the red Lava being equally beautiful with rosso antico, though somewhat paler<sup>e</sup>. The Piazza del Duomo is ornamented with *an Obelisk of red Egyptian granite*, placed on the back of an Elephant sculptured in lava. The Obelisk displays Hieroglyphics, and is supposed to have been made by the ancient inhabitants of Catania, in imitation of the obelisks of Egypt. The Elephant is one of the works of the lower ages. *The Monastero dei Benedittini* especially deserves notice, on account of having been so nearly destroyed by the Lava of 1699, that its preservation seems miraculous. The existing Garden belonging to this Convent is situated upon the Lava; which, after approaching within five yards of the Edifice, turned off to the left; on the north side it came within ten yards, and turned the corner near the Church, which was also untouched. But the earthquake of 1693 made it necessary to rebuild this Convent; and the present Structure is vast and magnificent: its Church would be handsome, but for the abominable whitewash with which the modern inhabitants of the two Sicilies have spoilt their public edifices. The Choir is ornamented with fine Carving in wood: some of the Paintings are by Cavallucci; the Organ is excellent, the singing fine, and the whole service performed with dignity and devotion. The Monks

(<sup>e</sup>) The Sacristy, belonging to the Duomo, contains a Fresco, which represents the terrible Eruption of 1669.

belonging to this Confraternity are the sons of noblemen; and appear to be persons of education. They possess a valuable Museum, which, except it be at their dinner hour, is shewn to Travellers of the male sex. This Museum contains above three hundred ancient Sicilian Vases, exquisitely shaped and beautifully painted—one vase, with a black ground and red figures, displaying Etruscan Characters—a collection of Penates in *terracotta*, and bronze—a superb Venus-Anadyomene in bronze—an ancient circular Lamp for twelve lights—another Lamp for five lights—a collection of ancient Sacrificial and Family Utensils—a Roman Legionary Eagle—upward of a thousand ancient Medals of Sicily, Magna Græcia, and Greece, properly so called—Shells—Petrifications, and Lavas from *Ætna*—two Tables of Petrified Shells polished—two Tables of Ebony and Ivory, representing the principal events in the Roman History—a Table comprising two hundred varieties of Marbles—and likewise several ancient Tiles; one displaying the figure of a Woman, and another that of a Rabbit<sup>f</sup>. *The Church* belonging to the large and wealthy *Convent of S. Nicola d'Asena* is three hundred and fifty English feet in length, by two hundred and forty in width; and contains an Organ with seventy-four stops, one being imitative of drums and cymbals. This Instrument, which is considered as a *capo-d'opera*, was made by a citizen of Catania. *The University*, founded in 1444, by Alphonso, at that period Monarch of Sicily, contains a very large and valuable Library. *The Museum formed,*

*during the last century, by the Principe Ignazio Biscari*, a most amiable, enlightened, and patriotic nobleman, highly deserves notice; and Travellers, anxious to see it to advantage, should signify their wish, over night, to the principal Custode; a gentlemanly, well informed person; who, thus called upon, shews the Museum himself. The Court-yard contains a small ancient Obelisk of granite, charged with Hieroglyphics, like that in the Piazza del Duomo—ancient Millstones, and Sarcophagi, of Lava—and a Pedestal supporting a Vase of Lava, also ancient and ornamented with *Bassi-rilievi*<sup>g</sup>. Among the collection of Bronzes, are—a Wrestler—Adonis—a Drunken Faun—Antinous—Julius Cæsar—several Statues of Venus—Mercury—and a small Hercules. The collection of Egyptian, Etruscan, and Latin Antiquities, is large; and one of the Balances has a Weight representing the figure of Rome. Here, likewise, are ancient Tools, used by Mechanics—Sacrificial Utensils, and others, used in Public Baths—Kitchen Utensils—an ancient Ploughshare—magnificent bronze Vases, and elegant Lamps, one of which, shaped like a Scenic Mask, may be divided so as to make two. Among the collection of Statues in marble is a Torso, semi-colossal, and found in the ancient Forum of Catania. According to Riedesel it represented Bacchus, and is in the very finest style of Grecian sculpture!! This gallery likewise contains a Cornice, and a Capital of one of the Columns of the ancient Theatre, excavated by Prince Biscari—a Statue of Hercules,

(f) The Arches of the ancient subterranean Structures, at Catania, are formed with tiles, placed, alternately, between pieces of lava: and the tile marked with a Rabbit, or a Hare, for it is difficult, in pottery, to distinguish the one from the other, was probably manufactured at Messina; as Anaxilaus, Sovereign of Rhegium, is said to have brought hares, or rab-

bits, most likely the latter, to Messina, where that quadruped was previously unknown; and in consequence, ancient Messinian medals bore the stamp of a hare, or a rabbit, whichever it might be.

(g) Ancient *bassi-rilievi* of Lava were not uncommon at Catania; several of them having been found there, in the ancient Baths.

found in ancient Catania, with one leg wanting, which has been ill restored—a fine Pedestal—busts of Jove, and Caracalla—Venus, with a modern nose—a Hero—Scipio, with a Scar on the Head—Julius Cæsar—Adrian in the character of Mars—the Statue of a Muse, found in the ancient Theatre, and beautifully draped—and Ceres crowned with ears of corn, and supposed to represent Livia. Among the *Bassirilievi* is a beautiful Female Figure seated on one side of an Altar, and a graceful manly figure on the opposite side, with his hand extended, as if he were in the act of adjuration; and behind the Altar is a third Figure, witnessing the scene. Another *Basso-rilievo* represents the head of Medusa, and is a fine Fragment. The Museum contains a large collection of Penates—a Cabinet of old Sicilian Costumes; eight thousand Medals, Roman, Sicilian, and Greek, four hundred of which are gold: and this collection comprises the whole series of Consular, and likewise of Imperial Roman Medals<sup>a</sup>. Here also is a Philosophical Cabinet, which contains two exquisite Lachrymatories of ancient coloured glass—a collection of Armour, and curious Musquetry—a good collection of Shells, and Sicilian Marbles—Specimens of the *Ætna* and *Lipari* Lavas—together with upward of four hundred ancient Sicilian Vases of pottery, found in and near Catania; some of them magnificent in point of size, all beautifully shaped, and several superbly painted. One of these Vases is highly prized for having a white ground, not often met with; and another exhibits four horses harnessed to a war-chariot. Catania contains a Silk Manufac-

(A) Many of the Sicilian medals record the filial piety of Anapius and Amphinomus, natives of Catania, who, as already mentioned, saved their Parents from death, during an Eruption of *Ætna*.

(i) The fruit, wine, and indeed all the productions of Catania, and its environs, are

tory; and fine Specimens of Amber may be purchased in this City<sup>1</sup>. The remains of the ancient Town are, generally speaking, subterranean; and were chiefly discovered by Prince Biscari. Previous to the year 1669, the Castle stood on the sea shore, near the magnificent Mole formed in the sixteenth century by an Eruption of *Ætna*<sup>k</sup>, and contiguous to the ancient Wall of the Town, with a delicious Spring and Stream of water at its base. But the Lava of 1669, which ran from the Monti-Rossi (near Nicolosi) in a direct line to this point, accumulating till it rose above the Wall, (near sixty feet high) filling up the sea to a vast extent, and destroying the Mole, had left, near the half-buried Castle, a small aperture, which enabled Prince Biscari to ascertain where the Wall of the Town was situated: and, in consequence, he made an excavation, and recovered for his compatriots their regretted Spring of water; to which Travellers are now conducted down, by a Staircase of sixty-three Steps in the midst of solid Lava. This Spring is perfectly translucent. *The Greek Theatre*, over which modern houses are now built, appears to have stood on the side of a hill, and was larger than the Theatre of Marcellus at Rome. Its columns were used by Ruggiero to ornament the Cathedral erected at his command; and the hand of Ignorance seems to have destroyed, during the dark ages, most of its decorations. Three Corridors and seven Rows of Seats have been excavated; and enough of the Scena remains to shew the Three Doors of Entrance for the actors<sup>1</sup>. *An Aqueduct* is likewise discoverable excellent.

(k) Nature had not given Catania a good Harbour; but *Ætna* fully supplied this deficiency, by the above-named Mole, beyond the power of man to have constructed.

(l) We are told that this Theatre existed during the second attack of the Athenians

here. The present Entrance is by the ancient Stairs of the Theatre; and to the right of these, are several other ancient Steps, leading to *the Odeum*, which was only one hundred and forty-five feet in diameter. Both Theatres were constructed with *Ætna* Lava; and perhaps, in the dramatic exhibitions here, *Tisias*, surnamed *Stesichorus*, who resided and died at Catania, might have first taught the Chorus to become stationary and chant, accompanied by music. Near the *Porta di Aci*, likewise called *Porta-Stesicorea*, from the Tomb of *Stesichorus* having been placed here, are subterranean remains of *the immense Amphitheatre* erected by the Roman Colony *Augustus* established at Catania. But, when gladiatorial shows were abolished, this colossean Edifice was neglected; and at length became a mass of ruins: in consequence of which, the people of Catania asked permission of *Theodosius*, to use some of the materials for repairing their walls; which permission was given, and profited by, in other instances. The circumference of this Edifice is reported to have been a thousand feet: several of its Corridors are excavated; and the lowest exhibits Dens for wild-beasts. On the western side are large Channels for Water; which might probably have been let into the Arena when naval combats were represented. The Amphitheatre was built on the side of a hill. In *the Vapour Baths*, excavated by Prince *Biscari*, the Waiting-room, and Furnaces, still exist<sup>m</sup>: and *under the Convento de' Carmelitani* is another ancient Structure, supposed to have belonged to Public Baths. Its form is octagonal: its diameter thirty-three feet; and it

has a hemispherical Cupola. The style of the Edifice, and the Inscriptions, are Roman. *Behind the Monastero dei Benedittini*, in the midst of Lava, are several Arches of a magnificent Aqueduct, which brought water to Catania from *Licodia*, sixteen miles distant: this, too, is Roman work. *The Garden of the P. P. Cappuccini* contains a well-preserved circular ancient Tomb; together with ruins of an ancient Pyramid, small, but similar in construction to those of Egypt. Toward the northern part of the modern City, near the *Bastione degl' Infetti*, are remains of a large Structure of excellent Greek masonry, supposed to be part of *the celebrated Temple of Ceres*, to which females only were allowed access; and whence a peculiarly fine Statue of the goddess was stolen, by *Verres*. Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At *the Chiesa della Mecca* is a well-preserved Columbarium; and another may be found in *the Garden belonging to the Minoriti*. Beyond the *Palermo-Gate* of Catania, and extending for some miles, is a good Carriage-road; and the whole way between Catania and *Termini* a Carriage-road is forming.

Persons who mean to ascend *Ætna*, in order to view the rising sun from its summit, should provide themselves with strong thick-soled half-boots; those lined with fur are the most comfortable; gloves lined with fur; woollen stockings; and travelling caps lined with fur. Thick veils are likewise extremely useful to guard the eyes, and prevent the sulphureous clouds which frequently roll down *Ætna* from affecting the breath. Light, but very warm

upon the *Syracusans*; and that *Alcibiades*, the Athenian general, pronounced an oration here.

The Upper Corridor seems to have been furnished with Boxes, for female Spectators.

(m) Balls of Lava, found near the Furnaces, have led antiquaries to conjecture that these balls were made red-hot, and used for keeping up the heat of fires.



pelisses, or great-coats, are also needful; and Sicilian travelling cloaks, with hoods, the whole made of leather, are particularly convenient, as they exclude rain. A strong walking-stick, with an iron spike at the end, is likewise a great convenience between the Casa degli Inglesi and the summit of the Mountain. Mattresses, Coverlids, a Tinder-box and Matches; Lamp-oil, a Lantern containing a Lamp, Water, and a Kettle for heating it; *Carbonella*<sup>n</sup>; an earthen Pipkin filled with strong Soup in jelly; Coffee, Sugar, Wine, powerful enough to be mixed with hot water, and Rum, or Brandy, for the Guides, are necessary appendages to this expedition. Travellers, however, should, on no consideration, follow the example of their Guides, by drinking spirits, to fortify themselves against the intense cold in the uppermost region of Ætna; as the purpose would not be answered; and illness might probably ensue. It has been already mentioned that the Master of the Corona d'oro at Catania is an excellent Guide for Ætna: but, in case of danger, the Mules and Guides of Catania cannot be so much depended upon as those of Nicolosi; and therefore Travellers often prefer the latter<sup>o</sup>.

An ascent to the summit of Ætna is unprofitable, and seldom practicable, unless the weather be serene and settled.

This mountain rises more than ten thousand feet above the level of the sea<sup>p</sup>. Pindar mentions it as an active volcano: Homer is silent on the subject<sup>q</sup>. Probably, therefore, no Eruption had taken place in his days. Plato's first

visit to Sicily originated merely from a wish to examine the Crater of Ætna; and Adrian ascended this Mountain to contemplate the rising sun from its summit. Its Base, computed to be above forty leagues in circumference, is full of Conical Hills: and this *first Region* likewise displays Villages, Gardens, Vineyards, Fields of Flax and Hemp, Hedges of Aloes; Olive and Orange-trees, and the Date-bearing Palm. *The second Region*, called Bosco di Paterno, is covered with Ilexes; and, toward the north, with Pines. The soil here being Lava converted by the hand of Time into rich vegetable earth, yields aromatic Herbs, and Flowers of various descriptions, mingled with Fern: but beyond the Grotta delle Capre, formerly used as a shelter for Travellers, the trees become fewer in number, deformed, and dwarfish, till, at length, they degenerate into shrubs, and are lost amidst volcanic sand. Here commences *the third Region*, consisting of Scorixæ, Ashes, and Snow; and leading to a Platform, in the centre of which is the Crater. The ascent to this platform presents no difficulty with respect to its steepness; but the excessive coldness of the air on so elevated a spot, and the gusts of wind, and clouds of sulphur, which sometimes assail Travellers, are distressing; and if not properly guarded against, dangerous. There are now two *Refuges*, or Resting Places, for Travellers on Ætna, *the Casa della Neve*, consisting of one room only, about thirty feet long, and originally built to shelter peasants employed in collecting snow; and *the Casa degli Inglesi*, consisting of three rooms, a small

(n) Persons who intend sleeping at the Casa degli Inglesi, on Ætna, where there is a kitchen, would find Charcoal more useful than *Carbonella*.

(o) The peasants of Ætna are celebrated for being robust, intrepid, civil, and honest.

(p) According to Ferrara, it is ten thousand

one hundred and ninety-eight Paris feet above the level of the sea; and, according to English measurement, ten thousand and thirty-two feet above the same level.

(q) Homer's descriptions of countries are even now geographically true; and therefore his silence is strong presumptive proof.



kitchen, and a stable for mules; and erected at the expense of British Officers quartered in Messina, A.D. 1810<sup>r</sup>. The warm clothing requisite for Travellers who ascend to the Crater, should be put on in the first Refuge: and it is likewise advisable to have extra-wrappers, carried by the Guides, to be worn by Travellers on their arrival at the Crater.

The great object in visiting Ætna is to see, from its summit, the rising of the sun; the Pyramid formed by the Shadow of the Cone, and the panoramic View over the whole Island.

To the east of the path which descends from the Crater are Ruins, called *La Torre del Filosofo*, and supposed to have been an Altar or Ædícula, raised by the Romans, when they possessed Sicily, to Ætnean Jove<sup>s</sup>.

An English Gentleman and his Wife, who ascended to the Crater of Ætna at Midsummer, 1826, under the direction of *Vincenzo Carbonaro*, a judicious Nicolosi Guide, give the following report of their journey.

"The weather being favourable, and the Mountain clear, we set out, at half-past eight in the morning, from Catania; where Fahrenheit's thermometer was 71: and soon leaving the new road which leads to Messina, reached an immense sheet of Lava, commonly called *the Port of Ulysses*, and supposed to have been that, described by Homer, as "commodious"; but Ætna has so completely filled it with Lava, that this Port cannot easily be traced. From

Catania to Nicolosi the country is covered with small villages, well cultivated farms, and a profusion of fruit: and in sight of Nicolosi is a small Crater of an inconsiderable depth, near the road. We reached Nicolosi, which is twelve miles from Catania, at a quarter past eleven: and at ten minutes after twelve, mounted fresh mules, and took two Muleteers, together with *Vincenzo Carbonaro*, and another Guide. We then travelled over a plain of fine sand; having, on our left, *Monte-Rosso*, whence issued the destructive torrent of Lava, which, in 1669, overwhelmed Catania. Clouds now began to form on Ætna; and thunder resounded like cannon: but, nevertheless, our Guides said, the weather would prove favourable. After crossing a field of Lava, we reached *the Bosco*, or *woody Region*, which resembles a park: and here we heard the *Cucco* and saw May in full blossom: but, owing to various streams of Lava, we were obliged to take a zigzag path, in some places unpleasant. The Bosco consists chiefly of stunted ilexes; and as we ascended through it, the thunder continued; though the clouds did not conceal the summit of Monte-Agnola. We now perceived a sensible difference in temperature; and, before our arrival at the *Refuge*, the thermometer fell to 66. This *Refuge*, seven miles from Nicolosi, and called *the Casa della Neve*, we reached at a quarter before two. The Hut has no door; and several of the tiles have been blown off its roof; but

(r) The Key of the Casa degli Inglesi is kept at Nicolosi, by Sig. Mario Gemellara, who resides there; and Travellers should call for it as they pass.

(s) Diodorus says, there were several Altars, in Sicily, thus dedicated.

(t) See HOMER's *Odyssey*, Book IX. Homer's description, however, cannot be expected to agree in this instance with present appearances; as all the Eruptions of Ætna (immense in number) are supposed to have taken place subsequent to his time. He flourished, ac-

cording to the Arundelian Marbles, above nine hundred years before the Christian era; and Pindar, who, as already mentioned, gives the first account of an Eruption of Ætna, was not born till more than five hundred years after the death of Homer. Thucydides is, next to Pindar, the earliest authority who speaks of an Eruption: and he describes it as having occurred between the eleventh Olympiad, B. C. 736, and the seventy-fifth Olympiad, B. C. 479.—*Bell. Pelop.* L. 3.

placing our mattresses in the driest part of the wet pavement, and nailing a coverlid over the doorway, we dined, and went to bed. The Guides and Muleteers slept round an immense fire, on the outside of the Hut: and at ten o'clock at night we got up, took coffee and bread, and put on warm clothing. The clouds had dispersed; the stars shone brightly; and the Guides said, we should have a fine ascent; especially as the wind (the thing of all others they fear most) had subsided. At half-past eleven, when the moon rose, we set out; leaving our mattresses, &c. in the care of a lad: and, before quitting the Bosco, we passed the *Grotta delle Capre*, a small Cave formed by Lava. On quitting the Bosco, we found the degree of cold increase; the ascent likewise became steeper; and a slight wind arose. Here the moon, reflected in the Biviere di Lentini, was a beautiful object. Previous to reaching the snow the ascent became much steeper; the cold increased, and one of our party lost, for a short time, the use of a finger. On reaching the snow, we found it hard, and very slippery; insomuch that the mules could scarce keep upon their legs: however, we arrived without any accident at the *Casa degli Inglesi*, (during Summer the usual sleeping place on Ætna<sup>u</sup>) about a quarter past two in the morning. The distance from the Casa della Neve to the Casa degli Inglesi is eight miles. The floors of the latter Refuge were covered with ice; and the chairs and table wet with drippings from the roof. Having made a fire, and boiled some snow, we took soup, and warm wine and water: after which, leaving the mules in the Refuge, we proceeded,

at three o'clock, on foot, accompanied by our Guides; who told us the Walk to the Crater would occupy about an hour<sup>v</sup>. Between the Refuge and the Base of the Cone we crossed a considerable tract of frozen Snow and Lava; finding the walk over the former not unpleasant; but, owing to the want of daylight, it was very troublesome to cross the Lava. On approaching the summit of the Cone we found ourselves in a cloud of sulphur; and were ordered, by the guides to move quickly to the westward; by doing which we soon got out of this smoke, so dense, that it nearly blinded us for the moment. The edge of the Cone of Ætna is much wider than that of Vesuvius, less sandy, and the path round it perfectly safe to walk upon. The ascent likewise, though longer, is preferable to that of Vesuvius; being firmer, and abounding with large stones, which afford good footing. We sat down on the Lava, which was heated by its numerous vapour apertures; but, nevertheless, could not keep ourselves tolerably warm. In a quarter of an hour, however, a gleam of light, over Calabria, announced a brilliant sunrise: and, though the sun was partially concealed by clouds, their tints increased the beauty of the scene. Other clouds, floating on the sea, looked like wool, and almost hid the tops of Lipari, and Vulcano: but these clouds soon dispersed; and we then saw Stromboli, and the neighbouring Islands, distinctly. Our view over the circuit of Sicily was magnificent. Every mountain we looked upon seemed shrunk to a hillock; but Melazzo, Castro-Giovanni, the Biviere di Lentini, Augusta, and ancient Syracusæ, were very con-

(u) The snow which, during winter, had accumulated in the Casa degli Inglesi, owing to the roof being out of repair, was only just cleared away when the party in question went to the summit of Ætna; and the Refuge

was consequently so wet, that to sleep in it would have been dangerous.

(v) It is, however advisable to allow an hour and a half; in order not to be disappointed of seeing the sunrise.

spicuous objects. When the wind cleared away the vapours, we occasionally saw down the Crater of Ætna; which, in some places, is not precipitous: to walk round it occupies about an hour: but it has none of the grandeur displayed by the Crater of Vesuvius, which is nearly twice its size, with respect to circumference. A most curious and singular sight was *the shadow of the Cone of Ætna, in the shape of a Pyramid*, formed, apparently at a distance, over the south side of Sicily. As the sun rose, this Pyramid decreased in height. The thermometer, on the summit of Ætna, fell to thirty. We quitted this stupendous scene with the greatest regret: and passing, once more, through sulphur vapours, commenced our descent, at a steady walking pace. The loftiness of the Cone was now apparent; and we felt surprised to see how high we had ascended. After taking refreshments at *the Casa degli Inglesi*, we remounted our mules. Hence the descent was rapid; snow nearly covered the Piano del Lago; and, passing Montaguista, we went close to piles of Lava, and had the steepest part of Ætna to descend: but about eight in the morning we reached the Bosco; took off our extra-clothing at *the Casa della Neve*, and arrived, by ten o'clock, at Nicolosi; where, not being expected till a much later hour, we were detained some time in changing the mules. During the descent it was interesting to observe the numerous Craters; but, proceeding rapidly without diverging from our course to examine any of them, we reached Catania a quarter before one: and Abbate declared ours was the quickest return he knew of. The thermometer in the shade at Catania, about an hour after our arrival, was 77."

A party of English Gentlemen, who ascended to the Crater of Ætna the end of November, 1824, under the direction of Abbate, give the following account of their journey.

"Being advised, by Abbate, to sleep at the first Refuge, the *Casa della Neve*, we did not set out from Catania till eleven in the morning. The conical hills in the first Region of Ætna appear to be formed by ashes, stones, &c., which the earth emits at the point where it opened to discharge lava: and, after a certain length of time, curious crystals are found in these hills. Dining at *Nicolosi*, we recommenced our journey soon enough to arrive just before night at *the Casa della Neve*; which stands at the top of the Bosco. This *Refuge* is a hut with half its tiles off; and the table, chairs, and door it once possessed, have all been burnt by half frozen Travellers. Here were ourselves, and six mules, the Muleteers, the Guides, &c., a fire made with green wood, and a thick smoke, which threatened to stifle us all, for it would not draw through the holes among the tiles; and the Hut has no chimney. We had provided mattresses: and after supper lay down to sleep, if we could, wrapped in our leathern Sicilian cloaks; which proved most useful. The Guides, Muleteers, &c. sat round the fire: and soon after two o'clock in the morning we all started for the *Casa degli Inglesi*; which our Guides told us was a three hours' ride. On quitting the Bosco, we found the cold excessive; insomuch that it was scarce possible to speak, till we reached the shelter of *the Casa degli Inglesi*. Here, one of the servants became sick and giddy; and one of the Gentlemen found his feet so completely benumbed that it was some time

(w) The common effect of intense cold upon Foreigners, on the heights of Ætna, after drinking spirits.

before he recovered the use of them. However, this Refuge was in better repair than the other; and a good fire cheered us all<sup>x</sup>. The situation of the Casa degli Inglesi is so elevated that even during Summer, when Travellers usually sleep here, they are obliged to have fires. On quitting this Refuge, we found the weather good; and experienced no inconvenience in our ascent to the Crater, except a difficulty of breathing; and this partly resulted from the hoods of the Sicilian cloaks, which the extreme cold compelled us to put on. The sun had risen a quarter of an hour before we reached the summit of *Ætna*, and was a little (though a very little) clouded; but overhead, and all around us, we had a beautiful clear sky, except toward the north, where clouds lay close upon the land. It was a few minutes past eight when we arrived at the Crater; whence huge volumes of sulphureous smoke were issuing: and the wind, being high, involved us in a small portion of this smoke, toward the latter part of our ascent. The Crater is angular, and of a prodigious depth; it was partially obscured by vapours; which, on rising into the air, were tinted with a variety of brilliant colours by the sun: but the cold was so intense that we could scarce continue for a quarter of an hour in this exalted situation; (where Fahrenheit's thermometer fell to 18) although our feet, from having sunk some way into the sooty ground, were warm: and on removing part of the soot to look for sulphur spars, we found the heat as strong as the hand could bear. These specimens of sulphur are the most beautiful, and the most deceptive things imaginable: for their delicate and lovely bloom

rubs off with the slightest friction. On our descent we visited *the Torre del Filosofo*; thence proceeding eastward, till the Guides bandaged our eyes, and led us to a point, *the Brink of the Val del Bue*, where, on sight being restored, we beheld a lofty Precipice, and a tremendous Crater. Hence we descended to *the Casa della Neve*: and, the day being much advanced, were under the necessity of sleeping at *Nicolosi*, in an Hotel more distinguished for the civility and attention of its Landlord, than for his means of rendering the house comfortable."

On leaving Catania, Travellers usually proceed to *Giarra*; a distance of twenty-four miles. Between Catania and L'Ognina, which stands on part of the site of what is called (perhaps erroneously) the Port of Ulysses, the road traverses the Lava of 1669; and soon after passes Castello di Aci, a strongly situated Fortress built upon ancient Lava which ran into the sea; and surrounded on three sides by that element. The next objects of interest, during this ride, are *the Scopuli Cyclopum*, at Trizza. The largest of these Islands is volcanic and basaltic; and the substruction is a species of yellowish chalk, which contains small crystals. On the summit is a Spring of fresh water. The next Island contains very fine basaltic Columns. In all there are seven Islands adjoining each other; though only three bear the name of *Scopuli*. Some writers conjecture that these are the Rocks described by Homer, as being near the Cave of the Cannibal, Polyphemus, who feasted on the ill-fated followers of Ulysses: but as these Rocks are decidedly volcanic, and apparently the offspring of *Ætna*, they could not have existed till long after

(x) Travellers should be careful not to approach very near these fires: for a Peasant, who attended this party of Gentlemen, suf-

fered agonies, and became indeed extremely ill, by putting his bare feet close to a large fire.

Homer's death. Between Trizza and Aci Reale the road crosses huge blocks of ancient Lava mixed with thick turf; which renders the footing for mules in several places very unpleasant. Near Aci Reale, on the sea shore, is another object of interest, *the Scala di Aci*, or *Steps of Acis*; according to fabulous history the spot where that Shepherd was murdered by his Rival. These Steps consist of ancient strata of Lava, one above another, with a layer of vegetable earth between each. There are, at least, nine strata; all formed by different Eruptions: and a considerable time must have elapsed between each Eruption, to have allowed the formation of soil. The mule-track in the environs of Aci, though it traverses beds of Lava, is not bad: and the country, the whole way hence to Giarra, is beautiful. This Town contains a tolerable Hotel, furnished with clean beds; and the neatness of the houses, and the number of vessels building in the Port, announce the prosperity of the inhabitants. After sleeping here, Travellers usually *make an Excursion*, which occupies about five hours, to visit *some gigantic Chesnut-trees*; one of which is called *Castagno di cento Cavalli*. It now looks like six trees close together: and the fact seems to be, that it is a fine old Stock, whence the common kind of chesnut underwood was cut; and that six sprays were allowed to form the six trees in question; which are computed to be an hundred and ninety feet in circumference at three feet from the earth. Near this Tree are others, of an extraordinary size: but the soil being the richest in Sicily, all its productions luxuriate. The distance from Giarra to the Chesnut-trees is about six miles: and although the path is steep, and the footing for mules slippery and disagreeable, the peculiar beauty of

the country renders the ride delightful. Travellers tempted by the hospitality of the British Vice-Consul, or any other cause, to rest half a day at Giarra, usually take, next morning, *a circuitous route, by going to Francavilla*; another delightful ride; and thence to *Giardini*; which is only eleven miles from Giarra; though, taking the circuitous route, this ride occupies eleven hours: but Travellers are amply repaid by the beauty of the scene. The mule-track from Giarra to Francavilla passes through Calatabiano, a picturesque village, overhung by a Castle: thence it follows the course of the river Alcantara, up a lovely valley, adorned with a view of Motta, crowning a lofty rock; and likewise with a view of Castiglione, finely placed on a conical mount. After crossing a wild brook, with a cascade, this sweetly variegated path reaches Francavilla; where Travellers should ascend the hill, to see a magnificent prospect; in which the Capuchin Convent forms the grand object. Travellers may vary this scene, by going to Francavilla on one side of the Alcantara, and returning on the other. Thrown over the river is an ancient Bridge, now a pile of ruins, whence the retrospective view may, with truth, be called enchanting. The distance from Giarra to Francavilla is eighteen miles; and thence to Giardini, ten. After sleeping at the latter place, which contains a tolerable Hotel, Travellers usually proceed through Taormina to *Messina*, a distance of thirty-four miles.

*Taormina*, about two miles from Giardini, and approached by a steep ascent, is beautifully and strongly situated on the declivity of wild and lofty rocks, in a salubrious air, and crowned with an ancient Castle. This, now inconsiderable, Town was once the magnificent City of *Taurominium*, supposed to have been so called from



the small river *Taurominius*, which flows near it. The Zancleans, and Hybleans, in the age of the elder Dionysius, built this City, amidst hills, at that period celebrated for the grapes they produced, and the prospects they exhibited<sup>y</sup>: and, at the present moment, the red wine of Taormina is excellent. Here are interesting monuments of antiquity. *The Naumachia*, four hundred and twenty-five palmi long, and one hundred and ninety-six broad, is a parallelogram, containing, on one side, thirty-seven Niches, alternately large and small. Channels of masonry to conduct water into the Edifice are likewise discoverable; and the whole structure appears to be Roman, some of the Bricks having Roman characters stamped upon them. Above the Naumachia are remains of *five Piscinæ*; similar in form, but not in size: they were lined with the *Opus Signinum*; and the smallest of the five is in the best preservation. A row of eight Pillars divides it into two Aisles, one hundred and twenty-eight palmi long, forty-eight wide, and thirty high; and the apertures for the entrance of the water are visible. *The Church of S. Pancrazio* is evidently the Cella of an ancient Grecian Temple, of which the Walls are still preserved: they consist of large blocks of white marble, joined together without cement; and are supposed to have been taken from the famous marble Quarry in this neighbourhood. Contiguous to the Church are ruins of an *Aqueduct*, and likewise *remains of a Wall* cased with white marble, and probably the ruins of a Temple erected to Apollo, by the inhabitants of Naxos, when they found an Asylum in Taurominium. The size of this Structure seems to have been immense. In the Valley, which leads

to Messina, are two *ancient quadrilateral Tombs*. But the most precious monument of antiquity now left in Taurominium is *its Theatre*. A peculiar hollow, in the upper part of a rock, was chosen for the site of this Edifice; which stands above the modern Town, in a lovely situation, commanding a view of the Straights of Messina, Giarra, Aci, Ætna, and the whole country near Taormina, which is highly cultivated, and richly clothed with olive and mulberry-trees. The shape of the Theatre is semi-circular, the order of architecture Corinthian. The Scena (of masonry, and nearly perfect) had three Entrances from the Postscenium; the centre door being large, the others small. Between the large door, and each of the small ones, were three Niches; and beyond each of the small doors was a Niche. The Proscenium is only five palmi in breadth; but might, nevertheless, have been large enough to contain the Chorus: the Orchestra, likewise, is narrow in proportion to the rest of the Edifice. Under the Proscenium and Scena is a subterranean Passage, or Gallery, in part open to the Theatre. The use of this Gallery is not known; but some antiquaries suppose it was for the Prompter; and that he read the parts, while the Actors merely supplied gesticulation. The Scenic Masks, however, comprising a kind of speaking trumpet, and universally worn by all the ancient Actors, Mutes excepted, prove this last conjecture groundless; although the Prompter's station, notwithstanding, might have been here. Under the Theatre are an *Aqueduct*, and a *Reservoir for water*<sup>z</sup>: and on each flank of the Scena are *square Structures*, probably Dressing-rooms for the Actors, and Withdrawing-rooms for

(y) See DIODORUS SICULUS, 16.

(z) The aqueduct was probably constructed to convey away the water which fell in the

Theatre; a needful precaution, there being no roof.



the audience, in case of bad weather. None of the Seats remain. The Walls appear to have been covered with white marble, fragments of which are visible: and in consequence of an excavation made during the years 1748 and 1749, a considerable number of Columns of Granite, Cipollino, Porta-Santa, and Saravenza Marble, were found here<sup>a</sup>: a variety of other architectural ornaments have been discovered, sufficient to evince the magnificence of this Theatre; and such is its perfection, with regard to the conveyance of sound, that words uttered in the lowest tone of voice, on or near the Scena, are heard distinctly, even in the Corridor which terminates the Edifice. Hence to the sea coast the descent is very rapid: and after passing a hedge of oleanders in front of some cottages, and a Fortification, called Fort Alessio, and constructed by the English, Travellers usually rest themselves and their mules for two or three hours at a place fourteen miles from Giardini, and then proceed, through a beautiful country, to Messina; where *The Britannia* is a very clean and comfortable Hotel.

Messina, called by the Siculi *Zancle* (a Sickle), from its Beach, formed like a crescent, was founded, according to tradition, sixteen hundred years before the Christian era: and some of the classic writers report that Anaxilaus, Sovereign of Rhegium, made war against the Zancleans, with the assistance of the Messenians of Peloponnesus; and, after proving decisively victorious, called the conquered city *Messana*, in compliment to his allies. This event is supposed to have taken place about four hundred years previous to the Christian era. In after-

times the Mamertini (mercenary soldiers) took possession of *Messana*, subsequent to which, it fell into the hands of the Romans; and was, for a considerable period, their chief hold in Sicily. The modern Messenians aided Count Roger in delivering their country from the Saracenic yoke; and were recompensed with great privileges, some of which they still retain. But the misfortunes of Messina, in modern times, have been great. The Plague, in 1743, swept away full fifty thousand of its citizens: and the earthquake of 1783 nearly destroyed its magnificent Quay, and most of its superb edifices. The splendid crescent of houses, fronting the Marina, was reduced to piles of ruins; and the narrow streets were universally blocked up by fallen buildings; though some of the public structures, owing to their solidity, remained standing; and among these was the Cathedral: but the almost total destruction of private dwellings compelled the inhabitants to encamp in huts of wood. The dreadful effects of this earthquake were not occasioned by one shock only, but by several, which succeeded each other from the fifth to the seventh of February. The first was the most violent: providentially, however, an interval of a few minutes, between the first and second, enabled the inhabitants to escape from their tottering houses, and take refuge in the country. At the entrance of the Straights of Messina, on the Calabrian side, a violent shock of this earthquake being felt about noon, the people of the neighbourhood fled to the sea shore; where they remained in safety till eight o'clock at night; when, owing to another shock, the sea swelled immensely, and suddenly precipitated its waves on the beach, ingulphing

(a) The marbles indigenous to Taurominium were celebrated for their beauty; but, nevertheless, foreign marbles seem to have been

preferred as decorations for the public edifices of this Town.

upward of a thousand persons : and the same tremendous swell sunk the vessels in the Port of Messina, and destroyed the Mole. The dogs in Calabria appeared to anticipate this awful convulsion of nature, by howling piteously : the sea-fowl flew to the mountains : and a noise, like that of carriage-wheels running round with great velocity over a stone pavement, preceded the first shock of the earthquake ; while, at the same moment, a dense cloud of vapour rose from Calabria, gradually extending to the Faro, and the Town of Messina. The loss of property here, public and private, was incalculable : splendid churches, works of Art, libraries, and records, being all involved in the common ruin : but such was the probity of the Messenian Merchants, that no one of them declared himself a bankrupt, in consequence of this severe visitation.

Messina is most beautifully situated in a climate at all seasons salubrious ; and cooler than any other part of Sicily during summer. The houses are large and commodious ; the environs abound with lovely and shady promenades ; the necessities of life are, generally speaking, cheap and abundant ; the fish is particularly good ; and the people are lively, intelligent, penetrating, and courteous ; especially to the British Nation. Travellers, on arriving at Messina, usually visit *the Faro* ; to which there is a Carriage-road made by the British Troops, when stationed here : and this drive occupies something more than an hour. *On walking to the Light-house*, it is not difficult to discern *the Current* now reported to run in and out of the Straights, alternately every six hours : and *this Current* at less than a mile from the shore, occasions *Breakers*,

called *Charybdis* ; but no longer dangerous<sup>c</sup>. *Scylla*, on the opposite coast, and about three miles distant, has the appearance of a gigantic Rock, separated, by some accidental circumstance, from the main land<sup>d</sup>. *The Promenade on the Marina* displays exquisite scenery, and a magnificent Port crowded with shipping : but, from want of means, the line of new houses in this vicinity have only their lower stories finished. *The Billiard-room*, and *Reading-room*, merit notice ; as the situation in which they are placed is beautiful ; and the scale on which they are built superb. *The Cathedral*, a spacious Edifice, contains a Marble Pulpit, by Gagini ; and a High-altar richly embellished with Florentine Mosaics, and six Columns of Lapis Lazuli, supporting a representation of the Madonna, under a gold canopy. The Plate in the Sacristy is the *Capo d'Opera* of Guevara. *The Church belonging to the Convent of S. Gregorio* contains a fine Copy of the celebrated Picture of that Saint, at Bologna. *The Noviziato de' Gesuiti* is deliciously situated ; and possesses a few good Pictures of the Roman School. The Town, backed by highly cultivated and thickly wooded mountains, looks to peculiar advantage from the Ramparts near the Citadel ; which, on this side, is strongly fortified. Silks ; knitted silk stockings ; light cloth ; and carpets similar to those of Turkey, are fabricated at Messina. *The Walk to the Telegraph*, and *that to Tina-mara*, are famed for commanding fine views<sup>e</sup>. The Roads, or, more accurately speaking, the mule-tracks round Messina, generally lie in the beds of torrents ; after hard rain extremely dangerous ; though several houses are scattered on

(c) It is, nevertheless, affirmed, that a Transport, not many years since, was whirled round, three times, by the eddy at Charybdis ; and that the Currents in the Straights are still remarkably strong and irregular.

(d) This Rock is not completely, though nearly separated from the Calabrian shore.

(e) It is said that a ruinous Tower, below the Castellacio, which commands Messina, was erected by Richard I, of England.

their banks: the bridle-road to Melazzo is, however, good; and the Town worth visiting, as the descent thither displays bold scenery; and the Place is supposed to have been the ancient *Myle*, where Ulysses's Companions slew the Oxen of the Sun<sup>f</sup>: and between Melazzo and Lipari was the battle fought by Octavius Cæsar and Marcus Agrippa, against Sextus Pompey, which put an end to the power of that piratical Commander; who fled, by night, to Melazzo, and thence took refuge with Mark Anthony. Melazzo is enriched by a Thunny Fishery, from the middle of April to the end of June; and from the beginning of August till September.

*An excursion, by water*, is frequently made from Messina, to visit Scylla, and land at Rheggio, about four leagues distant, and whither it is sometimes necessary to be towed up by oxen, on account of the strength of the Current. Rheggio, anciently *Rhegium*, displays melancholy traces of the earthquake of 1783. One handsome street, in which stands the Cathedral, is, however, capable of being restored without great expense. *The Cathedral* deserves notice: *the University* contains curious imitations of Plants: *the Manufactory of Bergamotte Oil* is worth seeing; and in this Town Travellers are shewn a house, called the birth-place of Ariosto; although Reggio in Italy (*Rhegium Lepidi*) is generally supposed to be the spot where that great Poet was born. The Country about Rheggio merits observation.

Travellers, in order to complete their Tour round the sea coast of Sicily, usually prefer embarking in

a *Speronaro*<sup>g</sup> at Messina, visiting the Lipari Islands, and going thence to Cefalù; instead of going by land to the latter Place: for although the mule-track as already mentioned is good as far as Melazzo, it is bad and mountainous thence to Cefalù. This little voyage, generally speaking, occupies about three days: and the following account is an extract from the journal of an English Gentleman and his Wife, who went from Messina to Cefalù, by sea, during Midsummer, 1826<sup>h</sup>.

"We set out at seven in the morning, in our *Speronaro*, with ten boatmen and two boys. The rowers stand upon the deck. There was a fixed awning, under which we sat, and slept; having hired mattresses at Messina. After passing the Faro we found the wind unfavourable; and, taking in our sails, rowed to *Acqua-Nero*, landing there, at one o'clock. At a quarter past five the wind dropped, the sea was calm; and we resumed our voyage. A fair breeze during the night brought us near *Stromboli*, where, with occasional rowing, we arrived at nine in the morning. By the aid of a letter of recommendation to a Priest, called Don Giuseppe, we procured a room to dine in; and feasted on exquisite figs. At half-past two we set out for *the summit of the Mountain*; finding the ascent rapid, and the heat excessive. The depth of the sand, and the steepness of the path, render this ascent more toilsome than those of *Ætna* and *Vesuvius*: it occupied near three hours. From the summit we saw *the Crater* about half way down; and the sight was grand and imposing. The Eruptions were only occasional; and resounded

(f) Homer tells us the Herds consecrated to Apollo were kept "on Sol's bright Isle," Trinacria. See *Odyssey*, Book XII.

These Herds were labouring oxen, employed in tillage: and it was esteemed, by the Ancients, a particular profanation to destroy a labouring ox, and criminal to eat of it.

(g) A *Speronaro* is a very safe kind of boat, with from six to ten oars, according to its size, and a helmsman.

(h) The hire of a *Speronaro*, large enough to convey from four to six passengers, is about fifteen ounces, forty-five Neapolitan ducats.

like cannon, shaking the ground. At eight in the evening we re-embarked, and rowed under the Island, till we came in sight of its beautiful little *Volcano*. Two small Mouths threw up fire incessantly; that on the south being the most active; and, at intervals, its force increased; while a northern Mouth, between every sixth and tenth minute, threw up large quantities of stones; but they were ejected with less violence than those thrown from the opposite side. The finest Eruption we saw startled us; for it began with a sound like the discharge of artillery; which was followed by a shower of stones so vivid that the whole side of the Mountain glowed with these bounding red-hot balls. Some of the largest broke to pieces as they rebounded against others; but, before they reached the sea, their heat was nearly gone. These Eruptions, reflected in the water, were magnificent. Leaving this extraordinary scene, we steered with a fair wind for Lipari; and about half-past seven in the morning were close to its remarkable Hill of white Pumice; which is exported in large quantities, and a source of wealth to the Island. We cast anchor close to the *Lazzaretto* at ten o'clock; and remained on board till one, waiting for our passports; because the Authorities were not quickly found, it being a Festa. At one, however, the British Consul, hearing of our arrival, invited us to his house, and received us most hospitably. Lipari contains *Hot Baths*, about four miles from the Port, in a rocky narrow valley. We slept on this Island; and embarking next morning at a quarter before four, reached *the Bay of Vulcano*, at a quarter before five. The Bay exhibits wild rocks: the Island rose out of the sea two hundred

and two years previous to the Christian era; and was consecrated, by the Greeks, to Vulcan. We landed at five; and in a quarter of an hour reached *the base of the Crater*; to *the summit of which* the ascent is gradual, the path good, and the time occupied in ascending about forty minutes. We went down by an easy descent into the Crater; which is deep, grand, and exceedingly splendid with respect to the colours of its crystal sulphurs; large numbers of which are continually collected. On retracing our steps, we reached the summit at ten minutes past seven; and embarked in our *Speonaro* at eight. Having cleared *Vulcano*, we steered for *Cefalù*: but the appearance of a strange sail made us cautious, as we had been told of pirates: and soon after passing *Capo d'Orlando*, we coasted along to *Cefalù*; arriving there about midnight. Next morning we got pratique, settled with our Captain, gave his Men a *buonamano*, and did not regret having made this little voyage, by which we were much interested, though considerably fatigued. The situation of *Cefalù* is beautiful: and, while our mules were preparing, we visited *its Cathedral*, which contains ancient Mosaics at the end of the Edifice, and ancient Columns, and Capitals, in the Nave and Choir. The two Pillars between the Nave and Transept display Figures of Men supporting the Abacus. *Cefalù* is the ancient *Cephaloedis*. After a short detention at the Custom-house here, we mounted our mules about a quarter before nine, in order to proceed to *Termini*; a distance of twenty-four miles, through a lovely road, especially the first part, which lay between coppices of aloes and myrtles, the latter in full blossom. At two o'clock we reached *Termini*;

(†) All the Lipari Islands were denominated *Vulcani Insula*.

and found its Hotel tolerable. This Town was anciently called *Thermæ Himerenses*, on account of its hot Baths : it still contains Warm Salt Baths ; and remains of an ancient Edifice, supposed to have been a Theatre, may be traced in the Senate House, and Prison. After sleeping at Termini, whence there is a good Carriage-road, in distance twenty-four miles, to Palermo, we set out for that City at half-past eight, and reached Page's Hotel at a quarter past twelve, driving the whole way between gardens with fences of magnificent aloes bursting into flower."

The Sicilians, taken collectively, are good humoured, (though prone to momentary wrath, and addicted to jealousy,) acute, animated, eloquent, and endued with considerable talents ; especially for poetry ; but owing to that fickleness of disposition common to the descendants of the ancient Greeks, seldom pre-eminent in arts and sciences, from want of perseverance. They are proud of what their country once was ; and by no means deficient in that chivalrous spirit which might, if encouraged, render them again a powerful People. For hospitality to Strangers they were always famed ; and, respecting this virtue, the present race have not degenerated from their ancestors ; as the poorest Sicilian peasant will offer the best of every thing his cottage affords, to the traveller who pauses at his door. The populace are civilized, sober, and honest ; easily governed by gentle means, though indignant when treated with harshness. All ranks seem partial to the British Nation. On the northern and eastern coast of Sicily the natives, of both sexes, are handsome ; their countenances being perfectly Grecian : and the female peasants on Mount Eryx, at Syracuse, about Catania, on Ætna, at Giarra, and on the road to the Castagno di cento Ca-

valli, are likewise very handsome : their costume throughout the Island is Grecian : but, in all the Towns, females wear black silk cloaks, which cover the head and face, according to the Spanish mode. A black leather cloak and hood, covering the whole person, is universally worn, in winter, by the male sex, when out of doors. The manners, customs, and domestic œconomy, of the Sicilian peasants, are said to be, at this day, what Theocritus represents them. The oxen throughout the Island are handsome animals of a dun colour, and remarkable for particularly fine horns, both with respect to length and thickness : and the nightingales seem to be as plentiful as the flowers, making the air resound with their harmony. The vegetable productions of Sicily are more various, and more abundant, than of almost any other country : and besides those mentioned in the foregoing pages, and several which, owing to the narrow limits of this Work, must be passed over in silence, is a Tree resembling the ash, which yields Medicinal Manna. An incision is made in the bark of this tree, near the root, at the commencement of August ; and from this incision issues the juice which, when dried by the sun, becomes manna. The bread throughout the Island, except at Giardini and Taormina, is excellent, and especially so at Girgenti : the Hybla honey has long been celebrated. Near Mazzara, and in some other places, the females spin cotton ; and large quantities of hemp are grown in several districts. There is likewise a variety of fine fish on every part of the Sicilian coast ; and the Thunny, and Pesce Spada, are particularly esteemed.

The climate of Sicily is excellent during Winter, and the six first weeks of Spring : but in Summer, Autumn, and even till the middle



of November, *Mal' aria* prevails in several spots of the Island; especially at Selinuntium, at, and near, Lentini; and likewise at, and near, Syracuse. Even during winter Sicilian scenery, so far as relates to colours, is gay and brilliant; the sky, in general, being cloudless, and the sunrise and sunset magnificent beyond description: during summer the brilliancy and beauty of the scenery is, of course, augmented; and the months of June and July are those most proper for an ascent to the Crater of *Ætna*. Sicily, however, is not, at any season, like several parts of *Magna Græcia*, uniformly beautiful: for although some tracts are luxuriant to excess, and cultivated to perfection, others are dreary, wild, and neglected: but if the plan of making a good post-road, to form an inland communication between Palermo and Messina, should be carried into effect, it may probably prove the means of inducing Sicilian noblemen to work the waste lands, and thereby complete the beauty, and increase the wealth, of their country.

Sicily does not, at present, contain above one million and a half of inhabitants.

No regular post-roads having yet been established, Travellers (Pedestrians excepted) are under the necessity of going from place to place throughout the Island, either in a *Lettiga*, or on mules. A *Lettiga*, the national carriage, holds two persons; and is, in shape, something like the body of a *Vis-à-vis*. This Vehicle, provided with strong poles, resembling those of a Sedan-chair, is carried by very powerful porter-mules, as the body of a travelling carriage was, in past times, conveyed over the *Mont-Cenis*. Two mules go before, and one behind, accompanied by a muleteer on foot, armed with a stick, ten or twelve feet long, to guide the mules; and another

muleteer mounted, and riding at the head of the Cavalcade. A *Lettiga* is not usually furnished with cushions to sit upon; but has a dirty lining, and a gaudy outside: it goes up and down every hill, however steep, and makes the neighbourhood resound with mule-bells; which are hung, in a triangular shape, on the back of the leading mule. The motion of a *Lettiga* is fatiguing, and apt to produce drowsiness: and, moreover, the country cannot be seen to advantage in these Vehicles: neither can Travellers, thus conveyed, stop when they wish it; as the mule-bells prevent the muleteers from hearing, when called to; and besides this, a chair is indispensable for getting out of, or into, a *Lettiga*. The noise of the mule-bells may likewise prove an inconvenience, from impeding conversation. Travellers, who ride, usually furnish themselves with one mule for each gentleman, or Lady; ditto, for each Servant; ditto, for the Guide, who also acts as Cook and Purveyor; and ditto, for luggage.

The difference between Sicilian and Neapolitan money is as follows:—

10 grana of Naples	make	1 Tari of Sicily.
5 ditto	-	-
1 ditto	-	-
$\frac{1}{2}$ ditto	-	-
		1 Carlino.
		1 Baioccho.
		1 Grano.

The price of a *Lettiga* carried by three mules is about thirty carlini per day, while travelling; and about fifteen carlini for every day of rest. Mules for persons who ride may be engaged at Palermo, and throughout the Island, for ten tari each mule, on travelling days, and five on resting days; unless it be during harvest, when the price on resting days is six tari. The muleteers expect a trifling *buonamano* at the end of the journey.

At Catania the hire of mules is somewhat cheaper than at Palermo. An English Gentleman, not

long ago, paid per day for the same mule, from Catania to Palermo, eight carlini on travelling days, and four on resting days: and other Travellers have lately engaged mules from Catania to Palermo at the rate of nine carlini for every travelling day, and five on resting days. For every mule from Nicolosi to *Ætna*, the price is fifteen tari; and for every Guide from Nicolosi to the summit of *Ætna*, including his mule, and charcoal for the Casa degli Inglesi, the price is two piastres and a half. At Catania, Messina, Syracuse, and Page's Hotel in Palermo, beds are six tari each person; and dinners eight: but it is necessary for Travellers, especially at Syracuse, to make their bargain beforehand. In smaller towns beds for masters are four tari each, beds for servants two tari each; and the Guide, belonging to the Travellers, provides the table. This Guide who, as already mentioned, acts as Cook, and Purveyor, and who is an indispensable appendage to every party of Travellers in Sicily, expects, for wages, one piastre a day, and a mule provided at the expense of his employers<sup>k</sup>. On this mule, however, he does not object to take a block-tin tea-kettle and the stew-pans, &c. requisite for cooking. Besides these articles Travellers should furnish themselves with Leather Sheets, Linen Sheets, Table - Linen, Towels, Knives, Forks, Spoons, a Lantern, and Tinder-box, common strong Cups and Saucers, the former without handles; a block-tin Tea-pot; a Coffee-pot; Rummors of double

flint glass, or Bohemian crystal; Sugar, Tea, Coffee, Maccaroni, Parmesan Cheese, Hams, Poultry, and potted Butter; as butter cannot be procured in Sicily, except at Palermo and Messina. Large double Silk Parasols, and Straw Hats and Bonnets, double-lined with thick post-paper, are needful securities, at all seasons, against a *coup de soleil*: and some Travellers, who do not regard the expense of an extra-mule, take Mattresses; though they are seldom required, except on ascending *Ætna*; the mattresses at Hotels being, in general, good.

At Palermo the best Guides for Travellers who purpose making the Tour of the Island, are *Camello Catalani*, and *Francesco Marsalona*.

Letters of recommendation to all the Civil Authorities, from the *Luogotenente* at Palermo, are desirable; and letters of recommendation, from the British Consul General to all the Vice-Consuls, are, for British Travellers in Sicily, most useful<sup>l</sup>. Passports, on leaving Naples to visit this Island, on leaving Palermo to make a Tour round the sea coast to Catania and Messina, and on leaving Messina to visit Rheggio, or the Lipari Isles, are, at present, indispensable.

#### ROUTE ROUND THE SEA COAST OF SICILY, ON MULES; BETWEEN THE LATTER PART OF MAY AND THE EARLY PART OF JULY, 1826<sup>m</sup>.

1st day. From PALERMO to *Sala di Partinico* †, miles 19. Hours employed in riding, 5½.

(k) Two Masters and one Servant travelling on mules, with one luggage-mule, a Purveyor, and his mule, usually spend, in Sicily, about two pounds sterling a day in road expenses, the wages of the Purveyor inclusive.

(l) Travellers experience great civility from Messrs. Donandy and Campo, who frequently furnish them with introductory letters.

(m) Dining places, in the following Route, are marked with a Cross; sleeping places with an asterisk. Persons who make the Tour of Sicily during fine weather find it pleasanter, and more economical, to dine out of doors, in a shady situation, near a spring, or stream, of good water, than in a country Hotel.

- From *Partinico* to *Alcamo*\*, miles 12. Hours employed in riding, 3½.
- Objects best worth notice; Morreale—its Cathedral—Picture, by Morrealese, in the Benedictine Convent—View of the Valley.
- 2d day. *Temple of Segesta* †, miles 9. Hours employed in riding, 3.—*Trepani*\* miles 21. Hours employed in riding, 6½. Objects best worth notice; Temple of Segesta—Theatre.
- 3d day. *A Vineyard* †. Hours employed in riding, 4 — *Marsala*\*, miles 18, from Trepani. Hours employed in riding, 2½. Object best worth notice; Monte S. Giuliano, the ancient Eryx.
- 4th day. *Mazzara*, miles 12—Hours employed in riding, 2½—*Stone Quarry* † near Campo-Bello, miles 8—Hours employed in riding, 2—*Castel-Vetrano*\*, miles 8—Hours employed in riding, 2.
- Object best worth notice; the Stone Quarry.
- 5th day. *Selinuntium* †, miles 9. Hours employed in riding, 2½—*Sciacca*\*, miles 21—Hours employed in riding, 4½.
- Objects best worth notice; two Sets of Temples; three in each, at Selinuntium. Hot Springs, at Sciacca.
- 6th day. *San Patro*, on the banks of the *Platanus* †, miles 19—Hours employed in riding, about 4½—*Siculiana*\*, miles 11. Hours employed in riding, about 2½.
- 7th day. *GIRGENTI* †, miles 12—Hours employed in riding, 3½.
- Objects best worth notice; the Mole—the Temples, and other Antiquities—the Cathedral, its Baptismal Font, and Echo.
- 8th day. Occupied in seeing the remains of Agrigentum.
- 9th day. *Palma* †, miles 16. Hours employed in riding, 5½—*Licata*\*, (commonly called Alicata) miles 12. Hours employed in riding, 3½.
- 10th day. Half a day of rest. *Terranova*\*, miles 18. Hours employed in riding, 5.
- 11th day. *A Barn* †, miles 17—Hours employed in riding, 4½. *Cultagirone*\*, miles 7. Hours employed in riding, 2½.
- Object best worth notice; a celebrated Manufacture of small Clay Figures, at Cultagirone.
- 12th day. *A Brook* †, beyond Palagonia, miles 17—Hours employed in riding, rather more than 5½.
- Lentini*\*, miles 13. Hours employed in riding, 3½.
- Object best worth notice, the Biviere di Lentini: an extensive, but very unwholesome Lake, well stored with fish.
- 13th day. *Walnut-trees* †, miles 17. Hours employed in riding, 5½.—*SIRAGUSA*\*, miles 13—Hours employed in riding, 3½.
- Objects best worth notice at Syracuse; Amphitheatre—Theatre—Ear of Dionysius—Tomb called that of Archimedes—*Strada Sepulcrale*—Catacombs—Remains of Fort Labdalus—Subterranean Passage for Cavalry, &c.—Garden of the P. P. Cappuccini—River Anapus—Temple of Jupiter Olympicus—Papyri—Fonte - Ciane—Duomo—Statue of Venus, in the Museum.
- 14th, 15th, and 16th day, at Syracuse.
- 17th day. *Scaro d' Agnuni* †, miles 24—Hours employed in riding, 6½. *CATANIA*\*, miles 18—Hours employed in riding, 4½.
- Objects best worth notice; on leaving Syracuse, *Scala Græca*—Trophy erected in honour of Marcellus. At Catania; Theatre—Amphitheatre—Baths—and other Subterranean Antiquities—Duomo—Church of the Benedictines, their Garden and Museum—Prince Biscari's Museum.
- 18th, 19th, and 20th day, at Catania.

21st and 22d day. Expedition to Aetna, now called Mongibello.

23d day, at Catania.

24th day. *Trizza* †, miles 7. Hours employed in riding, about 2. *Giarra* \*, miles 17—Hours employed in riding, 3½.

Object best worth notice; *Sco-puli Cyclopus*, at Trizza. As the ride from Catania to Giarra a day, Travel-employ the other e Castagno di ated about six

*la* †, miles 18.

Hours employed in riding, about 5. *Giardini* \*, miles 10. Hours employed in riding, about 3.

26th day. *Dining Place*, miles 14. Hours employed in riding, and visiting the Ruins of Taurominium, 2 miles beyond Giardini, 5½. *Messina* \*, miles 20. Hours employed in riding, about 5.

Objects best worth notice; Church of S. Pancrazio—ancient *Piscinæ*—*Naumachia*—Theatre, and View from it, at Taormina. At Catania; Convent of S. Gregorio—Cathedral—Citadel—Faro—surrounding Country.

27th, and three following days, Messina.

28th day, by Sea—From Messina to *Acqua Nero*, hours 6.

29th day, at nine in the morning *Stromboli*. To examine the Crater here occupies the better part of a day.

30th day, at ten in the morning, *Lipari*. To examine this Island occupies the better part of a day; and Travellers usually sleep here.

31st day, at five in the morning, *Vulcano*. The walk to and from the Crater here, occupies hours 2½. And if the wind be tolerably fair, *Cefalù* is reached before midnight.

32d day, on mules, from *Cefalù* to *Termini* †, miles 24. Hours employed in riding, 5½. *PALERMO*, miles 24—in a four-wheel carriage, hours 3½.

#### ROUTE FROM CATANIA TO THE SUMMIT OF ÆTNA\*.

*Nicolosi*, miles 12—hours employed in riding, 2½.

*Casa della Neve* (winter sleeping place), miles 7—hours employed in riding, 1½.

*Casa degli Inglesi*, (summer sleeping place,) miles 8—hours employed in riding, 2½.

*Walk to the summit of the Cone*—hours 1½.

*Descent to the Torre del Filosofo, Val del Bue, Nicolosi, and CATANIA*, from 10 to 12 hours.

The intense cold on the summit of Ætna is so apt to affect the health, that Travellers are often compelled to stop an hour, or more, either at the *Casa degli Inglesi*, or the *Casa della Neve*, to recover themselves. A party, who ascended on the 29th of May, found Fahrenheit's thermometer, at half-past seven in the evening, 50½—at eleven, 45—at half-past twelve, 41½—at two in the morning, 30—at thirty-five minutes past two, near the *Casa degli Inglesi*, 27½—at a quarter before four, at the *Casa degli Inglesi*, 20, and on the summit of the Mountain, at five o'clock, 19½.

To shorten the time spent in the cold Regions of Ætna, and likewise to avoid the trouble and expense of carrying mattresses and coverlids thither, Travellers, capable of bearing long-continued exercise, should set out from Catania about noon—proceed to Nicolosi—repose there—then sup—leave Nicolosi seven hours before

(\*) Travellers who engage the same mules to take them from Palermo to Messina, usually employ these animals to convey them as

far as Nicolosi, on their ascent to the Crater of Ætna.

sunrise—proceed to the Casa della Neve—remain there one quarter of an hour only, to put on warm clothing—thence ride to the Casa degli Inglesi—remain there half an hour only, to procure hot soup, and warm wine and water—and thence walk to the summit of the Mountain. The ascent, thus managed, occupies six hours and three quarters.

The Author feels that it would

be assuming a merit to which she has little claim, did she not most thankfully acknowledge how much the foregoing account of Sicily has been improved by the minute, accurate, and valuable Observations, in manuscript, of E. I. RUDGE, Esq.; and the Notes of other intelligent British Travelers, who have recently visited the Island,



## CHAPTER XII.

### RETURN TO ENGLAND, THROUGH GERMANY.

Journey from Rome through Perugia to Florence—Objects best worth notice on that road—Hannibal's route into Italy—Journey from Florence to Dresden—Ferrara—Rovigo—Padua—Baths of Abano—Arqua—Venice—Objects most worthy of notice—Basilica of S. Marco—Campanile—Palazzo Ex-Ducale—Accademia delle Belle Arti—Chiese de' Gesuiti—dei Carmelitani—del Carmine—di S. S. Giovanni e Paolo—di S. Giorgio Maggiore—del Redentore—di S. Maria della Salute—Palazzi Pisani—Moreta—Grimani—Barberigo—Scuola di S. Rocco—Palazzo-Manfrini—Arsenal—Promenades—Theatres—Hotels—Water—Conegliano—Pordenon—Tagliamento—S. Tommaso—Ponteba—Custom-house there—Villach—Beds and Provisions in Germany—Table-linen—Peasantry—Country Towns, &c.—Klagenfurt—Friesach—Judenburg—Leoben—Merzbhofen—Schottwien—Traskirken—Vienna—Custom-house—Hotels—Eating-houses—Coffee-houses—Lodging-houses—Population—Climate—Water—Fountains, &c.—Cathedral, and other Churches—Imperial Residence—Jewel Office—Cabinet of Natural History—Public Library—Belvédère Gallery of Paintings—Belvédère ancient Armoury—Lichtenstein, and other private Galleries—Great Arsenal—Hotel des Invalides—Porcelain Manufacture—Theatres—Faubourgs; Church of S. Charles—Summer Palaces of Princes Schwarzenberg and Lichtenstein—Prater—Augarten—Schönbrunn—National Dish—Austrian Wines—Distance from Florence to Vienna—Baden—Stockerau—Znaim—Schelletau—Iglau—Stecken—Czaslau—Planian—Prague—Population—Objects best worth notice—Inns—New Post-road from Prague to Dresden—Inns—Saxon Peasants—Dresden—Custom-house—Distance from Vienna—Population—Architecture—Religion—Objects best worth a Traveller's attention—Mode of obtaining admittance to the Picture Gallery, &c.—List of some of the most striking Pictures—Treasury—Cabinet of antique Sculpture—Dresden Porcelain—Theatres—Distance from Dresden to Berlin—Voyage down the Elbe to Hamburg—Population of Hamburg—Description of the Town and Port—Inns—Private Lodgings—Sagacity of a Stork—Steam-Packet from Hamburg to London—Voyage from Hamburg to Cuxhaven—Harwich Packets—Prices—Days on which these Vessels sail—Inns at Cuxhaven—Best road from Dresden to Berlin—Potsdam—Description of Berlin—Distance thence to Hamburg.

PERSONS who wish to see the Cascade of Terni, and the celebrated Lake of Thrasymenus, should go from Rome through Perugia to Florence. The following is a brief account of the objects most worthy of attention on this road.

The first Town which attracts notice is *Civita-Castellana*, in point of situation, particularly strong and beautiful; and supposed, by some writers, to be the ancient *Veii*; though more probably the ancient *Fescennium*.



*Narni*, the next considerable Town, was formerly called *Nequinum*, from the obstinacy of its citizens; who, during a siege, killed their wives and children, in order to save their provisions; and, when all these were consumed, chose rather to lay violent hands upon themselves than surrender. This place gave birth to the Emperor Nerva.

A little beyond Narni, and about a mile out of the road, are remains of a magnificent *Bridge*, supposed to have been thrown, by Augustus, over the river Nera, (anciently the *Nar*,) for the purpose of uniting two hills. In order to examine this stately ruin, Travellers should get out of their carriage, and walk down the hill, at the foot of which is the Bridge. It consists of large stones joined together without any cement, and cut, on their outsides, into the form of diamonds. On the dry land, next to Narni, is one entire arch, the piers of which are above forty common paces asunder. The piers still remaining in the water prove the immense size of the other arches; which were not, however, of an equal diameter. The length of this Bridge is supposed to have been eight hundred and fifty Roman *palmi*; and a Roman architectural *palmo* (as already mentioned) is nearly nine English inches. The distance between the piers of the first arch is computed to be one hundred *palmi*, and its height one hundred and fifty; the distance between the piers of the second, one hundred and eighty *palmi*; that between those of the third, one hundred and fifty; and the last arch, which ends on the other side of the Nera, is one hundred and ninety *palmi* in breadth.

*Terni* derives its ancient name, *Interamna*, from the two arms of the Nera, between which it is si-

tuated. Cornelius Tacitus, and the Emperors Tacitus and Florianus, were born in this City, which contains the ruins of an Amphitheatre in the Episcopal Garden, and those of a Temple of the Sun, in the Church of S. Salvatore. At S. Siro, in the Cellars of the College, are remains of a Temple of Hercules, and, in the *Casina* of the *Casa-Spada*, Ruins of ancient Baths°.

Four miles from Terni is the magnificent Cascade, called *Caduta delle Marmore*, and formed by the fall of the Velino (anciently the *Velinus*) into the Nera. These Cataracts are said to have been made about the year of Rome 671, by Curius Dentatus, who, in order to drain the territory of Rieti of its standing waters, cut channels, through which he discharged them into the Velino, and thence into the Nera, forming by these means a Cascade, consisting of three leaps, the first computed to be three hundred English feet, the two others, united, between four and five hundred. Persons who wish to see these Cataracts in perfection, should set out from Terni about ten o'clock of a clear morning, and ascend the *Monte di Marmore* in a caleche: but, on approaching the Velino, which announces itself at a considerable distance by its thundering noise, they should walk to view the narrow Pass through which it rushes down the fall of three hundred feet; and afterwards proceed to a Temple built on a Promontory, for the purpose of exhibiting the three leaps together. Here they should remain till twelve o'clock; when the effect of the sun upon water which, from the velocity of its fall, rises into vapours, resembling millions of curled white feathers, is beautiful beyond description; indeed, there are very few celestial

(o) Near Terni stands Rieti, anciently *Reate*, celebrated for its Vale of Tempe.

rainbows half so brilliant as the terrestrial ones at Terni. After having seen these, Travellers should return to the bottom of the Monte di Marmore; and then walk to view the Cataract from below. This Walk occupies near two hours; and lies through Private Grounds.

*Spoleti*, or *Spoletto*, (formerly *Spoletum*,) is a very ancient City, situated on the acclivity of a mountain, and watered by the Clitumnus, famed in days of yore for the whiteness of the cattle which grazed near it. The citizens of Spoleto repulsed Hannibal immediately after the battle of Thrasymentus; and they still preserve a Gate, called Porta-Fuga, with an Inscription in memory of this event. The Cathedral contains Paintings, *Bassi-rilievi*, and ancient Mosaics. The Aqueduct is a beautiful Fabric, supported by stone arches, and, in one part, by a Double Arcade, said to be three hundred feet high.

Between Spoleto and Foligno, and close to the road, is the Temple of Clitumnus, now converted into a Chapel, and dedicated to S. Salvatore. The front toward the plain is ornamented with four Columns, two Pilasters, and a Pediment: the Edifice is oblong, and exhibits the following Words cut in stone: "*T. Septimius Plebeius* p."

*Foligno*, anciently *Fulginas*, stands on the Via-Flaminia; and contains a Cathedral, the Altar and Frescos in which merit notice.

Between Foligno and Perugia lies *Assisi*, (anciently *Assisium*, the birth-place of S. Francesco.) It is situated on a Hill so near to the great road, that Travellers

may visit it with ease. The Church of S. Francesco, in this City, contains several Pictures of the old School. The Monastery of Franciscan Nuns, called the Nuns of St. Clare, deserves attention; and the Church of S<sup>a</sup>. Maria, or the *Filipini*, once a Temple of Minerva, is a beautiful piece of antiquity.

*Perugia*, (anciently *Augusta Perusia*,) the Capital of the rich and beautiful province of Umbria, and once the strongest City of Etruria, displays a handsome modern Gate, (the Porta S. Pietro,) and contains Antiquities, and Paintings of the old School, well worth observation; but, exclusive of this, Travellers should sleep here, in order to avoid passing a night at Torricella. Perugia is magnificently situated on the summit of a lofty mountain of the Apennine, and seems by nature almost impregnable: such, indeed, was the strength of this City, and such the valour of its inhabitants, that Hannibal did not venture to attack it, even after having gained the important battle of Thrasymentus: and, to this moment, the Perugians are famed for being the most daring and ferocious of the Roman People.

Between Torricella and Camuscia, at five miles' distance from the former, is the miserable Village of *Passignano*, rendered famous by the above named victory gained near this spot by Hannibal, 217 years before Christ.

Six miles further on, is the *Ponte Sanguinetto*, situated below a Village of the same name, and both so called from the effusion of Roman blood spilt there.

Between Passignano and the rivulet called Sanguinetto, the Site

(p) It does not appear certain that the present Chapel of S. Salvatore was anciently the Temple of Clitumnus. Pliny places this Temple near the source of the river: and Suetonius says, that Caligula went to Mevania to see the Temple of Clitumnus. The

small Town of Bevagna unquestionably stands upon the Site of the ancient Mevania, which lies to the west of the river Timia, and at the influx of the Tacarena and Rucciano into the Clitumnus.

(q) Metastasio also was born at Assisi.

of the Roman Camp, and the Pass through which Hannibal came down from the heights, may be discovered.

Four miles further on is Spilonga, a small hamlet on the confines of Tuscany; and three miles from Spilonga, stands Ossaia, where, on a House in the Street, is the following Inscription:—

*"Nomen habet locus hic Ursija, ab ossibus illis*

*"Quæ dolus Annibalis fudit et hasta simul."*

"This place bears the name of Ossaia, from the bones of those unfortunate men whom Hannibal slew here."

Ossaia is by many writers supposed to have been the actual field of battle; though, perhaps, it rather was the hill to which the small remains of Flaminius's troops retired: because, thirteen miles, the reputed distance between Passignano and Ossaia, seems too large a space for the contending armies to have occupied. It is impossible to view the country between Passignano and Ossaia, without feeling the highest admiration of the military skill of Hannibal; who contrived, on an enemy's ground, to draw that enemy into a narrow, swampy, and uncommonly foggy plain, where no army, however brave, could long have defended itself; for on three sides are heights, which were possessed by the troops of Carthage; and, on the other side, is a large unfordable Lake.

On the Hill above Camuscia, and within the distance of a walk, stands Cortona, (formerly *Corytus*,) said to be the most ancient

of the twelve great Cities of Etruria. In the Cathedral is a large Sarcophagus, supposed to be that of the unfortunate Consul, Flaminius; and representing the Battle of the Lapithæ with the Centaurs. Many of the Churches are curious in point of architecture; and most of them have good Pictures, both of the old and new School. Several of the Private Houses contain valuable Paintings. The ancient Etruscan Walls of this City are in some places discoverable; they were formed of immense blocks of marble, without any cement whatsoever; and, in the Museum of the Academy, and in those which belong to the Nobles of Cortona, are other Etruscan Antiquities.

Arezzo (anciently *Aretium*) is remarkable for the extensive view from its Fortress; and remains of the ancient Amphitheatre are still to be seen. Arezzo gave birth to Petrarca.

As the preceding detail of objects best worth notice near Perugia, has led to the mention of Hannibal, it may not, perhaps, be inapplicable to the subject to subjoin an account of what appears to have been his Route into Italy; traced from an ancient map, as far as Embrun, upon the river Durance, in Dauphiné; and afterwards founded upon the authority of Polybius, strengthened by the present appearance of the ground.

Hannibal set out in the midst of winter, U. C. 536, with an army of fifty thousand foot, and nine thousand horse, besides elephants, from

(Ancient Names.)

(Modern Names.)

<i>Septa</i> . . . . .	<i>Ceuta</i> , in Africa, a sea-port, and crossed to
<i>Fretum Erculeum</i>	<i>The Streights of Gibraltar</i> ; whence he probably
	proceeded by sea to
<i>Calpe</i> . . . . .	<i>Tariffa</i> , the Pillar of Hercules in Europe; then
	passed through the
<i>Country of the Bastuli</i>	<i>The Kingdom of Granada</i> , in Spain, to

(Ancient Names.)	(Modern Names.)
<i>Malaca</i> . . . . .	<i>Malaga</i> ; and thence proceeded through the
<i>Country of the Bastiani</i>	<i>The Kingdom of Murcia</i> , to the camp of Spar-
<i>Cartago-nova</i> . . .	<i>Carthagera</i> , and traversing the
<i>Province of Con-</i>	<i>The Kingdom of Valentia</i> , to
<i>testanorum</i>	
<i>Alone</i> <sup>r</sup> . . . . .	<i>Alicant</i> ; at which sea-port it seems probable that
	he embarked his troops, and passed up the
	river
<i>Sucro</i> . . . . .	<i>Segura</i> , or <i>Xucar</i> , to
	<i>Valencia</i> , thence proceeding along the river
<i>Iberus</i> . . . . .	<i>Ebro</i> , through the
<i>Country of the Illercaones</i>	<i>The Principality of Catalonia</i> , to
<i>Tarraco, or Tar-</i>	<i>Tarragona</i> , and
<i>rago</i>	
<i>Cartago-Vetus</i> . .	<i>Villa-Franca</i> : he then crossed the
<i>Rubricatus</i> . . . .	<i>The River Llobregat</i> , proceeded to, and crossed, the
<i>Gerunda</i> . . . . .	<i>The River Gerona</i> , and then came to
<i>Rhoda</i> . . . . .	<i>Rosas</i> : though some authors assert, that he fol-
	lowed the course of the Gerona to the Pyrenean
	mountains, and crossed thence into Gaul. From
	<i>Rosas</i> , however, according to the map, he
	went to
<i>Veneris Fanum</i> .	<i>Port Vendres</i> , thence to
<i>Caucoliberis, or</i>	<i>Collioure</i> , in the Province of the <i>Volcæ Teclo-</i>
<i>Illiberis</i>	<i>sages</i> , or <i>Rossiglione</i> ; thence he proceeded to
<i>Narbo</i> . . . . .	<i>Narbonne</i> , the Country of the <i>Bebricii</i> , and
	thence to
<i>Agatha</i> . . . . .	<i>Montpellier</i> and
<i>Nemausus</i> . . . . .	<i>Nismes</i> ; when, passing through the country of
	the <i>Volcæ Arecomii</i> , he proceeded to the banks
	of the
<i>Rhodanus</i> . . . . .	<i>The Rhone</i> , down which river he passed to
<i>Avenio</i> . . . . .	<i>Avignon</i> ; thence traversing
<i>The Country of the Cassuares</i>	<i>Provence</i> , to <i>Dauphiné</i> , the country of the <i>Allo-</i>
<i>Augusta Tricas-</i>	<i>broges</i> ; thence he proceeded to
<i>trinonum</i>	<i>S. Paul-trois-Châteaux</i> , and then went by the
<i>Druentia</i> . . . . .	river
<i>Embrodunus</i> . . .	<i>Durance</i> , to
<i>Mons - Vesulus, or</i>	<i>Embrun</i> ; whence he marched to, and crossed
<i>Visus</i>	<i>Monte-Viso</i> , one of the great Alps, said to be
	nine thousand nine hundred and ninety-seven
	English feet in height, but not so difficult of
	access as are many of those mountains; it lies
	almost in a direct line with <i>Embrun</i> , and the
	road to it is not strongly guarded by narrow
	defiles, as are many passages into Italy. Thence
	he went to
<i>Pinarolum</i> . . . .	<i>Pignerol</i> , a city of Upper <i>Dauphiné</i> , about 20
	miles from <i>Turin</i> ; thence he followed the
	course of the

(r) Called, by some authors, *Lucinium*.

(Ancient Names.)	(Modern Names.)
<i>Padus</i> . . . . .	<i>Po</i> , then went to
<i>Alba-Pompeia</i> . .	<i>Albe</i>
<i>Dortona</i> . . . . .	<i>Tortona</i> , and
<i>Ticinum</i> . . . . .	<i>Pavia</i> ; crossed the river
	<i>Trebia</i> , subdued
	<i>Placenza</i> ,
	<i>Parma</i> ,
<i>Regium</i> . . . . .	<i>The Kingdom of Modena</i> , and
<i>Mutina</i> . . . . .	<i>Modena</i> itself; then came to
<i>Fæsulæ</i> . . . . .	<i>Fiesole</i> ; thence proceeded to
<i>Aretium</i> . . . . .	<i>Arezzo</i> ; and thence to
<i>Trasimene</i> . . . .	The lake of <i>Perugia</i> , or <i>Thrasymenus</i> .

Hannibal is supposed to have passed through Gaul, to the foot of the Alps, in ten days. It seems an impossibility that he should have reached the Fenestrelles, Cenis, S. Bernard, or S. Gothard, in so short a time. It likewise seems improbable that he should have rejected the passage of Monte-Viso, which lay directly before him, to search for some other at a greater distance; especially as his only route to that other was through narrow and dangerous defiles. He is said, by Polybius, to have passed through the country of the Allobroges, over an immense Alp, whence he saw and pointed out to his soldiers the rich and beautiful plains of Italy; after which he immediately descended into valleys watered by the Po.

All this exactly describes Monte-Viso, on the Italian side of which lie the plains of Piedmont, and through these plains runs the Po, which rises in Monte-Viso. Polybius likewise says, the first City taken by Hannibal in Italy was Turin; and that, too, might be; for Turin is only twenty miles distant from Pignerol<sup>a</sup>.

From Florence to Vienna the Author of this Work travelled *en voiturier*; and although her journey was not undertaken till the middle of April, yet, even at that

mild season, she found the wind on the Apennine, between the latter City and Bologna, almost insupportably cold: and moreover, the stoves, universally substituted in Germany for fire-places, the damp beds, (for there are no warming-pans, nor any other machines for drying beds in German Hotels,) the keen air, from the Alps, between Venice and Vienna, and the severity of the climate in Moravia and Bohemia, are much to be dreaded by Travellers: and persons afflicted with pulmonary complaints could not take this journey at any season, the height of summer excepted, without risking their lives<sup>t</sup>. The first day's journey from Florence to Vienna, *en voiturier*, is to Ferrara, through a good road, and a most productive country.

Midway between this City and Bologna stands a neat and pleasant inn, the Albergo della Fenice, called *Il Tè*, where Travellers may dine or sleep.

Ferrara is a fortified Town, celebrated for containing, in its public Library, the Tomb of Ariosto, his Chair, Inkstand, and Handwriting; together with a bronze Medallion of that great Poet, found in his Tomb; where likewise was found an account of his last illness and death. This Library

(a) Persons who have ascended Monte-Viso report, that the plains of Italy are discernible from its summit.

(t) In Moravia and Bohemia there are no coverlids to the beds, except small eyder-down quilts, which generally slip off.

also contains the original Manuscripts of *Tasso's Gerusalemme Liberata*, and Guarini's *Pastor Fido*, with several volumes of Music, illuminated by Gosmei: and in the Hospital of S. Anna, Travellers are shewn the Cell where Tasso was confined. The inn at Ferrara (*I tre Mori*) is large and comfortable; the climate unwholesome, and the water bad<sup>u</sup>.

The second day's journey to *Monselice*, is tedious, owing to the sandiness of the road for some miles. Soon after quitting Ferrara Travellers cross the Po, on a *pont-volant*, and beyond Rovigo, pass the Adige in a similar conveyance. The Post-house at Monselice is a good inn.

The third day's journey, through Padua to *Mestrè*, may be accomplished in about ten hours, allowing time sufficient to see every thing best worth notice at Padua.

The last-named Town, anciently denominated *Patavium*, reputed to owe its foundation to Antenor, soon after the Trojan war, and celebrated for having been the birth-place of Livy<sup>v</sup>, is large, and strongly fortified; but not adorned with many handsome edifices; except its University, which was built after the designs of Palladio.

This University, founded by the Emperor Frederick II, in opposition to that of Bologna, once contained eighteen thousand students; and still possesses Public Schools, a Chemical Laboratory, an Anatomical Theatre, a Museum of Natural History, and a Botanic Garden.

The *Palazzo della Giustizia* contains an immense Town-hall, the ceiling and walls of which were originally painted by Giotto and his scholars; and re-touched, in

1762, by Zannoni; the ceiling, however, was destroyed, in consequence of the roof blowing off; but the Paintings on the Walls remain. This apartment contains a Monument to the memory of Livy, and two Egyptian Statues.

In the *Palazzo del Podestà* is a Painting, by Palma il Giovane, of our Saviour blessing the City of Padua.

The *Duomo* contains a modern Monument to the memory of Petrarca; a Madonna, by Giotto, which once belonged to Petrarca; and, in the Sacristy, a Portrait of that Poet among the other Canons.

The Church dedicated to *S. Antonio di Padova* was begun by Niccolò, Pisano, in 1255; and finished by Sansovino, in 1307: it contains Statues of Cardinal Bembo, and other eminent Characters; *Bassirilievi* by T. and A. Lombardo, Sansovino, Campagna, &c., a Crucifix, by Donatello; and Frescos, by Giotto. In the adjoining *Scuola* are Frescos, by Titian; and in the Area, before the Church, is an Equestrian Statue, by Donatello, of the famous General, surnamed Gattamelata.

The Church dedicated to *S. Giustina*, built by Andrea Riccio, after the designs of Palladio, and a fine specimen of architecture, is embellished with a celebrated Painting over the High-altar, by Paolo Veronese; together with beautiful *Bassirilievi*, said to have been executed by Reichard, a French artist: they ornament the Stalls in the Choir.

Padua contains good Hotels; the most comfortable of which is the *Stella d'oro*: and from this City a public Passage-boat sets out every morning, at an early hour, for Venice<sup>w</sup>.

The drive from Monselice to

(u) Boats large enough to accommodate a family may be hired, at Ferrara, to go to Venice; and this voyage occupies about twenty hours.

(v) Livy was not only born, but died, at Padua, in his sixty-seventh year.

(w) The village of *Abano*, anciently *Aponium*, between five and six miles from Padua,



Padua is extremely interesting; as the road runs parallel with the Canal leading to Venice; and is bordered with Villas, built after the designs of Palladio, and embellished with a fine view of the Rhaetian Alps. The road from Padua to Mestrè is likewise interesting; as it exhibits a fine view of Venice.

After sleeping at Mestrè, where there is a comfortable Hotel, and a good remise for carriages, Travellers usually hire a Gondola, and embark for *Venice*; whither one of these boats conveys a family, in about two hours, for five francs and a half, *buonamano* inclusive: but, during this short voyage, Travellers are twice called upon to present a small fee to Austrian Custom-house Officers<sup>2</sup>.

The Venetians are supposed to be descended from a People of Paphlagonia; who, conducted by Antenor, colonized near Padua, not long subsequent to the destruction of Troy: they were called Veneti; and, from them, Venice probably derived its name: though the Town of Rialto, now denominated Venice, was not built till some centuries after the commencement of the Christian era. It stands upon piles, in the midst of Shallows, called *Lagunes*; and contains, according to report, about a hundred thousand inhabitants.

It is scarce possible to discover the magnificent edifices of Venice floating, as it were, on the bosom of the deep, without exclaiming, Singular and beautiful City! of whose appearance imagination can form no idea, because no other

is much frequented during summer, on account of the Warm Baths in its neighbourhood; where the Sudatory, and *Bagno di Fango*, or Mud-Bath, are said to have proved, in many cases, beneficial. It seems doubtful whether Pliny, by the *Fontes Pativini*, means the present Baths of Abano; because he reports the former to have emitted smells from which the latter are exempt. About six miles from Abano is the *Villa Catajo*, celebrated for Frescos, by Paolo Veronese. One mile from Catajo is the little Town of Bataglia, so

work of man is like thee. Enchantment seems to have raised thy walls for the abode of the monarch of the ocean, when he chooses to desert his pearl-paved caves, and emerge above the surface of his watery kingdom!

Venice is seven miles in circumference, and composed of a large number of small islands, separated by canals, and re-united by bridges; the great canal, which is in the form of an S, divides the City into two nearly equal parts. The Bridge, called the Rialto, the Piazza di S. Marco, containing the Church dedicated to that Evangelist, and its Campanile above three hundred feet in height, together with all the Churches and Palaces erected by Palladio, Sansovino, Scamozzi, and San-Michele, particularly deserve notice; as does the Arsenal, though an empty shadow now of its former self: but what excites most interest at Venice is to see how amply and conveniently this Town is supplied, not only with the necessaries but the luxuries of life; though it possesses naturally neither soil nor fresh-water.

*The Basilica of S. Marco*, begun, according to repute, in the year 977, and finished in 1071, contains the Relics of Saint Mark; which were removed hither, from Alexandria. The exterior Gates, ten in number, and five within the Church, (all transported to Venice from Constantinople,) are Corinthian brass. The Front of this venerable Edifice displays, above the principal Entrance, a Figure of S. Mark, finely executed in Mosaic: the interior is completely lined with

named from the rapid Conflux of two Rivulets: and about three miles from Bataglia lies Arqua, or Arquato, imbosomed in the Euganean Hills, and famous for having been the Residence and Burial-place of Petrarca.

(\*) Travellers who have no carriage of their own, frequently embark at Francolino, which is five miles from Ferrara; and go all the way to Venice by water; a voyage of eighty miles, on the Po, the Adige, the Brenta, and the Lagunes.

Mosaics; and those in the Chapel of the Madonna are much admired. The pavement is Mosaic; and here are eight Columns of a serpentine form, brought by the Venetians from Constantinople, when they conquered that City, and supposed to have once belonged to the Temple at Jerusalem. Most of the numerous Columns which ornament the interior and exterior of the Edifice are Saracenic. The celebrated Horses of bronze gilt, carried to Paris by Napoleon, but now returned, and extremely ill placed above the Architrave on the outside of this Church, are four in number; and, according to general opinion, the work of Lysippus: they originally adorned Corinth; where, it is supposed, they belonged to the Chariot of the Sun: from Corinth they were brought to Rome by the Consul Mummius, (surnamed Achaius, for having sacked Corinth;) thence they were removed to Byzantium, and thence transported to Venice by the Doge Dandolo, in 1204. Winckelmann calls them the finest bronze horses extant.

*The view from the top of the Campanile of S. Marco* is well worth seeing; and the ascent easy. This Tower was the place where Galileo made his astronomical observations.

*The Palazzo Ex-Ducale* contains, in the great Council Chamber, Tintoretto's largest Easel-picture; which serves to shew how entirely great talents may be thrown away by want of proper attention to methodical arrangement; for the whole work is a mass of confusion; though it abounds with fine groups, and in some parts is wonderfully well executed. On the Ceiling of this Apartment is a Fresco, by Paolo Veronese, representing Venice crowned by Fame! and among the

Sculpture is a beautiful Group, in marble, of Ganymede and the Eagle, attributed to Phidias. The Hall with Four Doors, contains a Painting, by Titian, of Faith, S. Mark, &c. The Hall of the Inquisition is ornamented with a Picture by the Cav. Bassano! and another by the School of Titian. The Collegial Hall contains Europa, by Paolo Veronese! and two Pictures by Tintoretto. The Cabinet contains a Fresco on its Ceiling, by Paolo Veronese; together with Easel-pictures; one being by the same master, and others by Tintoretto.

*The Accademia delle belle Arti* possesses several fine Pictures; among which are, the Assumption, by Titian, originally placed in the Church where he lies buried!!—the same subject by Palma Vecchio—the Resurrection of Lazarus, by Bassano!—the Marriage of Cana, by Paduanino—Adam and Eve, by Tintoretto—the Holy Family, by Paolo Veronese—and the Miracle of S. Mark, by Tintoretto.

*The Chiesa de' Gesuiti*, (a handsome Edifice, elegantly incrustated with Mosaics of verde antique, &c. resembling in their effect green damask hangings,) contains a Picture of the Martyrdom of S. Lorenzo, by Titian; and, in the Sacristy, the Presentation, by Tintoretto.

*The Chiesa dei Carmilitani* is lined with precious marbles, and very magnificent.

*The Chiesa del Carmine* has the best Organ at Venice; and a Picture of the Presentation, by Tintoretto.

*The Chiesa di S. Giovanni e S. Paolo* contains a Painting by Titian; another by Perugino; a beautiful Window of painted glass; and, in a large Chapel adjoining the Church, some fine *Alti-rilievi*.

(y) The Treasury of the Church of S. Marco is said to contain the Gospel of S. Mark, writ-

ten with his own hand; and a Missal illuminated with Miniatures, by Giulio Clovio.

*The Chiesa di S. Giorgio Maggiore* was built by Palladio, in a style of grand simplicity.

*The Chiesa del Redentore* was likewise built by Palladio, and is, in point of architecture, a beautiful Church.

*The Chiesa di S.<sup>a</sup> Maria della Salute* contains the Descent of the Holy Ghost, painted by Titian when he was sixty-four; two Pictures by Luca Giordano; and one, by Antonio Treva, which was buried eighteen years, without being materially injured.

*In the Palazzo Pisani-Moreta* is a Picture of Alexander with the Family of Darius, by Paolo Veronese; a work which seems composed in defiance to classical knowledge and good taste; but so harmonious is the colouring, and so beautiful the painting, that few persons can contemplate this Picture without forgetting its faults, and dwelling only on its excellencies.

*The Court of the Palazzo-Grimani* displays a Colossal Statue of Marcus Agrippa; which was originally placed in the vestibule of the Pantheon at Rome. This Statue is Greek workmanship, and much admired.

*The Palazzo-Barberigo*, in which Titian died, contains a Picture of the Saviour, by that great artist—the Holy Family, by Tintoretto—the portrait of a Venetian Senator, by Titian—the Magdalene, likewise by Titian!—Venus—Paul III—and S. Sebastiano, all by Titian; who left the last unfinished, in consequence of his death—Susanna and the Elders, by Tintoretto—and the Prodigal Son, by Leandro Bassano.

*The Scuola di S. Rocco* contains, on the ground-floor, a Picture of the Annunciation, and other works, by Tintoretto; who painted in this School for thirty years: and in a room above-stairs is a very large and fine Picture of the Crucifixion, likewise by Tintoretto.

*The Palazzo-Manfrini* is embellished with a splendid Collection of Pictures; which may be seen by Travellers every Monday and Thursday, from ten in the morning till four.

*The Arsenal* occupies an Island near three miles in circumference, and is so well defended by lofty walls, turrets, &c., as to resemble a fortress. Its principal entrance is ornamented, on the outside, with the Winged Lion of Venice; a Colossal Lion in white marble, taken from the Piræus at Athens; another Lion, taken from Athens; a Lioness, taken from Corinth; and another, having the word "*Attica*," marked upon it. During the year 1687, the Venetians planted the banner of S. Mark in Athens; which, at that period, they wrested from the Ottoman Porte. They had previously captured Corinth; and the four above-named Statues were among their spoils transported to Venice. The object best worth notice, now, within the Walls of the Arsenal is the ancient Armoury—a melancholy contemplation, considering what this Arsenal once was; but, "The Soul of the City is fled!"

The Rialto, the Piazza di S. Marco, and the Street and Garden made by Napoleon, (a magnificent work,) are the only Promenades at Venice. This City contains several Theatres; the largest of which is *the Fenice*: it likewise contains good Hotels; namely, *La Gran-Bretagna*—*Il Leone bianco*—and *L'Albergo d'Europa*: the first, though the best inn at Venice, is, during winter and the early part of spring, cold and gloomy; the last stands in a much warmer situation.

The Gold Chains made in this City are particularly beautiful, and the Wax Candles remarkably good.

Persons who are anxious to obtain spring-water, may be supplied from the terra firma.

Travellers, on their day of departure, usually dine at Venice;

and then embark in a Gondola for *Mestrè* sleeping in that Town; whence the fourth day's journey, by land, is to *Conegliano*; a considerable place, with a good Inn, *La Posta*. About ten miles from *Mestrè* the road passes through *Treviso*; then crosses the *Piave*; and subsequently traverses the spot where Napoleon fought an obstinate battle.

The fifth day's journey, to *Pordenon*, is tedious; and the road between this place and *Conegliano* unpleasant after heavy rain, as it lies close to the foot of the Alps, from which Mountains torrents of water frequently descend, and inundate the adjacent country. *La Posta*, at *Pordenon*, is a good inn.

The sixth day's journey is to *S. Tommaso*, where the Inn does not merit commendation.

The road, as far as *Spilimbergo*, lies near the Alps, and through the Bed of a Torrent, disagreeable at all times, and unsafe after rain; and from *Spilimbergo* descends into the *Tagliamento*, a tremendous Torrent after rain, but in dry weather fordable. It formerly occupied a full hour to travel through this Torrent, with the assistance of oxen and guides; but a fine Bridge has been lately thrown over the most dangerous part.

The seventh day's journey is to *Ponteba*, or *Pontefel*, for the place has both names: its Inn is a very bad one; and the road hither rough, so far as *L'Ospedaletto*; after passing which Town it enters a Defile of the Alps, leading to *Venzone*, a pretty Village imbosomed in these mountains; and hence to *Resiuta* the road, which lies parallel with the bed of the *Tagliamento*, is excellent; the views are sublime, and the Alpine plants, which enamel the rocks, particularly beautiful. The Inn at *Resiuta* is clean and

comfortable; but the water here, as in most parts of the Alps, is bad; and many inhabitants of this country, especially women, are afflicted with immense goitrous swellings. From *Resiuta*, which is somewhat above half way to *Ponteba*, the road lies through Defiles of the Alps, near the bed of the *Tagliamento*, and is good, though too narrow; the views are lovely: and this part of the Alps displays five or six Bridges made of wood, and covered at the top: in Germany, likewise, the Bridges are usually made with wood, though not all covered at the top.

*Ponteba*, the Frontier Town of *Carinthia*, is a miserable-looking place; and at the Custom-house, here, luggage undergoes such a rigorous examination, in the open street, that Travellers who can avoid *Ponteba* would act wisely by so doing. Writing-boxes, pocket-books, and manuscript papers of all descriptions, are liable to be examined: gold and silver lace, snuff, and tobacco, are seizable; and for unmade silks, and gauzes, Travellers are compelled to deposit double the worth, to be paid back, however, when they quit the imperial territories<sup>2</sup>. The Custom-house Officers accept no fees, and are slower in their operations than it is possible to conceive.

The eighth day's journey is to *Villach*; through a wide Defile of the Alps, a good road, and a beautiful country; every mountain being clothed to its summit with noble fir-trees. The German villages, however, at the foot of the mountains, in some measure spoil the beauty of the scene, as nothing can be more uncouth than the wooden buildings which compose them, except the fences, which are, if possible, still worse. The houses are roofed with wood; and the

(2) Your silks, &c., are plumbed; you are asked, what road you purpose taking? and you then receive an order for the money you

have deposited to be returned at the custom-house on the confines.

consequence is, that these awkward edifices are continually burnt to the ground. The Germans seldom have a wash-hand basin in any bed-room of their country inns; and even at Villach, a large Town, this necessary accommodation was not to be found a few years since. The Inn at Villach is, however, clean and good; though tall people cannot sleep comfortably either here or in any part of Germany; the beds, which are very narrow, being placed in wooden frames, or boxes, so short, that any person who happens to be above five feet high, must absolutely sit up all night, supported by pillows; and this is, in fact, the way in which the Germans sleep.

With respect to provisions, there is no cause for complaint; meat, bread, and wine, (somewhat like Hock) beer, soup, and bouillie, sour-cROUT, stewed prunes, coffee, and milk, being excellent; and water, generally speaking, good. The usual dinner-hour is twelve o'clock; at which time Travellers may always find something to eat at the inns, German cookery being simple and wholesome: but as one requisite to a comfortable meal, clean table-linen, is difficult to be obtained in small towns, persons who travel through Germany would find it worth while to purchase table-cloths and napkins for their journey.

Women, in this country, seem to work harder than men; and at public-houses female servants not only cook the dinner, and wait at table, but even feed the horses. The peasantry have fine complexions, with a great appearance of health and strength, but their countenances seldom express good-humour, or quickness of apprehension; they dress neatly, and wear high shoes, like those of our English Farmers. The women are said to be depraved in their morals.

Most of the country towns con-

sist of straight streets, with a large square in their centre, decorated by an obelisk, statues of the Madonna, our Saviour, &c. The German horses are remarkably strong and handsome; and the whole country, from Ponteba to Vienna, wears the face of wealth, more, perhaps, than any other part of Europe.

Travelling in this quarter of Germany seems like living some hundred years ago in England; as the dresses, customs, and manners, of the people precisely resemble those of our ancestors. Many of their implements of husbandry, also, appear similar to ours; and their kitchens are furnished with plates, dishes, basins and ewers of pewter, and wooden trenchers, exactly like those which may still be seen among us, in old farm-houses. The herbs and shrubs also resemble those of England, except that barberry-bushes are substituted for blackberries; while the firs grow so luxuriantly, that young plants, a few inches high, literally carpet the woods.

The road from L'Ospedaletto to Villach possesses one great advantage, that of being perhaps the only approach to Italy (except the road from Nice, through Genoa, to Lucca,) which does not pass over the summits of the Alps. It is likewise tolerably level; and has no capital fault, but that of being too narrow.

From Villach the ninth day's journey is to *Klagenfurt*, through a good road, and a finely cultivated and beautiful country, adorned with a noble sheet of water, called the Lake of Fel. The vallies are variegated with small villages and rustic churches, like those of England; the near mountains clothed to their summits with firs and other trees, while behind them rise Alps covered with eternal snow.

Klagenfurt, the capital of Styria,



is a large and strongly fortified City: the houses are tolerably neat, the spires of the churches built in the Turkish style, and covered with white metal; and the Inns chiefly resorted to, (*The Sun* and *The Star*,) are not uncomfortable. After sleeping at Klagenfurt, Travellers usually proceed, on the tenth day, to *Friesach*, through an excellent road; and a bold, finely wooded, and richly cultivated country. In the way to Friesach lies S. Veit, a handsome Town. The Inn at Friesach is good; and after sleeping there, Travellers usually proceed, on the eleventh day, to *Judenburg*; stopping at Neumarkt to dine. The road to the latter Town is good; and the country well cultivated, though not picturesque; but near Judenburg it is clothed with magnificent woods. *The Golden Cross* and *Scythe*, in this Town, is a clean comfortable Inn.

After sleeping at Judenburg, Travellers usually proceed, on the twelfth day, to *Leoben*, the road to which Town is good, winding near a meandering stream called the Muhr: the views are beautiful. Travellers usually dine about midway at Khraubath. *The Imperial Eagle* at Leoben is a comfortable Inn; and the Town, for this country, may be called handsome; several of the houses being built with stone or brick.

The thirteenth day's journey is through Bruck to *Merzhofen*, or the next Post, as Travellers best like. The Inn at Merzhofen furnishes tolerable accommodations.

The fourteenth day's journey is to *Schottwien*, whither the road through Krieglach, as far as Morzuschlag, (where Travellers generally dine,) is good: but between this Town and Schottwien lies a lofty Mountain, the ascent to the summit of which occupies about an hour; the descent employs more than double that time, and is very

rapid, insomuch that waggons ascend on the Schottwien side with sixteen and sometimes twenty horses. The country from Merzhofen to Schottwien is wild, and finely wooded; and the Post-house at Schottwien is a tolerable Hotel.

The fifteenth day's journey is to *Traskirken*. The road traverses an extensive plain, well cultivated, to Neukirken, and Neustadt; (where Travellers generally dine) both Towns are large, and contain good Hotels. Neustadt is fortified. The road hence to Traskirken is level and smooth, exhibiting, to the right, a prospect of Hungary and the Danube. Traskirken, though large, does not possess comfortable Inns.

The sixteenth day's journey (a very short one) is to *Vienna*; through a flat country, abounding with game, and thickly spotted with villages, but not well cultivated.

On entering Vienna Travellers are taken to the Custom-house, where their trunks undergo an examination. The best Hotels in this City, at the present moment (1827) are—*L'Archiduc Charles*, expensive but much frequented by British Travellers, and situated in the *Roernerstrasse*—*L'Homme sauvage*—and *Le Cigne*, in the same situation—*L'Impératrice d'Autriche*, in the *Weihbourggasse*; a good Hotel—*L'Empereur Romain*, on the *Freyung*—*Le Bœuf d'or*, in the *Seilergasse*—*Le Bœuf blanc*, near the Custom-house—*La Couronne d'Hongrie*, in the *Johannesgasse*—*Le Cerf Brun*—and *Le Loup blanc*, in the *Fleish Markt*—and *La Sainte Trinité*, in the *Hohen Markt*. The Faubourgs likewise contain several Hotels, the best of which is *The Lamb*. The aforesaid Inns are of two descriptions, those with Lodging-rooms, and those which are merely Eating-houses. The first description of Hotel is provided with a public Eating-room, containing a *Carte*



*à manger*; which specifies the price of eatables, both for dinner and supper, but Travellers may be served in their own apartment, if they wish it. The lowest price per Lodging-room, without fire, in these Hotels, is two florins a day. Among the best Eating-houses, are—*Le Cor de Chasse—Le Schabnussel—Le Fisch-hof—L'Agneau—La Baleine—L'Etoile*—and *La Mählgrube*. At the Houses of *Restaurateurs* dinners are served from twelve o'clock till three; every person paying a fixed price; and every party having its own table. Among the most celebrated *Restaurateurs*, are—*Villars, on the Brandstadt—Geiger, in the Graben—Widtmann, in the Singerstrasse*—and *Zanini, in the Weihburg-gasse*. The lowest price for dinner, without bread and wine, is three florins a head, at the houses of good *Restaurateurs*; but at those of an inferior description dinner may be procured for forty or fifty kreutzers a head\*. The first Coffee-house in Christian Europe was established at Vienna, A.D. 1683. Those most frequented now, are that of *Kramer and Marcelli*, commonly called *Taroni, in the Graben*—that of *Wierschmidt, in the Neumarkt*—that of *Neuner, in the Plankengasse*—and that near the Custom-house. The Newspapers of all the European nations may be found in these Coffee-houses. Vienna does not contain ready-furnished private Lodging-houses; but several of the Shops are provided with second-hand Furniture; which Foreigners may hire by the week, month, or year; and as the Hotels in this City are not so good as might reasonably be expected in the Capital of a great empire, the most comfortable mode of liv-

ing is to take a private apartment, and employ a *Traiteur*.

Vienna, properly so called, and built at the confluence of the Danube and the Wien<sup>b</sup>, is small, but strongly fortified; its Faubourgs, however, are immense, and contain finer buildings than the Town itself; in which the palaces are few, and not spacious; and the want of splendid streets, and squares, prevents it from appearing, to foreign eyes, a handsome city. Its population, without reckoning the Garrison, amounts to two hundred and forty thousand Inhabitants, Faubourgs inclusive; its climate is variable, and not temperate, being, at some periods of the year, extremely warm; and at others extremely cold; though seldom damp: neither is it universally supplied with palatable water: and water-drinkers would do well, while resident here, to supply themselves, either at the Capuchin Convent, in the Place Neuve; or at the Palace of Prince Schwarzenberg.

Among the objects best worth notice are; *two Fountains*, in the Hof, or principal Square—the *Sculpture, by Baron Fischer and Conradini, in the Hohe Markt*—the *Sculpture in the Neu-Markt, by Donner*, representing the four principal Rivers of Lower Austria, namely, the Danube, the March, the Enns, and the Leytha—the *Equestrian Statue of Joseph II, by Zauner, in the Place de Joseph*—the *Metropolitan Church of S. Stephen*; a Gothic Edifice, three hundred and forty-two feet long, two hundred and twenty-two feet wide, and seventy-nine in height. The Picture which adorns the High-altar is by Bock; and those over the large Altars on each side are by

(a) Travellers should endeavour, at Vienna, to procure old Austrian wine; which is more wholesome than the common wines of Hungary. The Germans, if report may be credited, frequently mix a poisonous metallic

substance with their white wines; particularly those of the Rhine.

(b) The source of this small river, from which Vienna derives its appellation, is in the Wiener-Wold, about three leagues from the Town.

Sandrart. The Church contains an *Ecce Homo*, attributed to Correggio, a Crucifix, by Donner, the Tomb of Prince Eugene of Savoy; and a Sacristy furnished with superb Plate: the Tapestry displayed on Festivals is likewise very precious. The celebrated Belfry of this Cathedral measures four hundred and thirty-four Paris feet and a half in height—*The Church dedicated to S. Peter* is built in imitation of S. Peter's, at Rome—*The Church of S. Michael*, a handsome Edifice, is embellished with a group of the Archangel Michael vanquishing Satan by Mattielli—*The Church belonging to the Augustine Convent* contains a Fresco by Malbertsch, over the High-altar; the Tomb of the Emperor, Leopold II, by Zauner; the Tomb of Marshal Daun; and the Monument of Duke Albert of Sax Teschen, by Canova—*In the Church belonging to the Capuchin Convent* is the Burial-place of the Austrian Princes—*The Imperial Residence* comprises a Chapel enriched with two Altar-pieces, by Titian, a fine Library; a superb *Manege*; and Apartments for the *Redoute*<sup>c</sup>—*The Imperial Jewel Office* is splendid—*The Imperial Cabinet of Antiques and Medals* (*Corridor des Augustines*,) contains a large collection of first-rate Camei; among which is that of Augustus and his Family; twelve hundred ancient Etruscan and Grecian Vases; four hundred ancient Lamps; Sarcophagi; Statues, Busts, &c. and twenty-two Vases of gold, found A.D. 1799, in the Banat of Temeswar; and apparently fabricated during the sixth century. *The Imperial Cabinet of Natural History, &c. in the Place-Joseph*, may be seen every Wednesday morning before twelve o'clock, by an appli-

cation to the Director—*The Imperial Public Library (Place-Joseph)* is placed in a magnificent Apartment, two hundred and forty feet long, by fifty-four wide, and high in proportion. Its centre displays the Statues of Charles VI, and twelve other Emperors of Germany: the Ceiling is painted by Daniel Gran; and the number of printed volumes deposited in this Apartment is supposed to be three hundred thousand, besides six thousand, (in another room) which were printed between the time when typography was invented, and the year 1500. The number of Manuscripts is computed to be twelve thousand: and the Library is likewise enriched with a superb collection of Engravings; among which are above two hundred volumes of Portraits. Some of the most valuable Manuscripts are—Original Hieroglyphics of the ancient Mexicans, consisting of Figures and Symbols—Oriental Manuscripts, purchased at Constantinople, in 1677—a Work written by Dioscorides<sup>d</sup>, with Paintings of medicinal Herbs, executed in the eighth century—a Codex containing the fifth Decade of Livy<sup>e</sup>. The Manuscripts of the Emperor, Charles V—the Poem of "Jerusalem delivered," in Tasso's hand-writing—the celebrated Table of Peutinger—the original Roman *Senatus Consultum* of the year U. C. 567, prohibiting Bacchanals—Leaves of the Koran, written in the ninth century—and Pieces of Egyptian Papyrus. The Imperial Public Library is always open from eight in the morning till twelve; and from three in the afternoon till six, during summer; and likewise from nine in the morning till twelve, during Winter, Sundays, other Festivals, and Vacation Times, excepted;

(c) These *Redoutes* take place the first day of the year, and end with the Carnival.

(d) Dioscorides was Physician to Anthony and Cleopatra, and wrote a Work upon Me-

dicinal Herbs.

(e) The first five Books of the fifth Decade of Livy, were discovered at Worms, A. D. 1401.

and persons who wish to read, or make extracts, from any of the books, are permitted to ask for the volume they want; which is immediately carried into the Reading-room, where pens and ink are provided; and where silence is enjoined, that students may not be interrupted.—*The Imperial Collection of Paintings, called the Belvédère Gallery*, highly merits notice. The great Hall on the first floor of the Edifice in which this Collection is placed, has, on both sides, a Gallery, each of which leads to nine Rooms, including Cabinets. The rooms on the right contain Paintings of the Italian Schools; and the Rooms on the left comprise the productions of the Flemish School. On the second Floor the two first Rooms on the right contain Works of the ancient German School. In the third Room are Works of the very ancient Flemish School; and in the fourth Room Paintings of the middle ages. The Rooms on the left contain ancient and modern Works of the Italian, Flemish, and German Schools, mixed together. Among the Pictures on the ground-floor are—a large Work, by Titian, finely executed, but inferior to his master-pieces at Venice—charming Pictures, by Rembrandt; especially a Portrait of himself; which, for *bravura* and truth, may be denominated his *chef-d'œuvre*—a fine Picture by Rubens, representing an Emperor receiving pardon for an offence committed against the Holy See—Jupiter, and Io, by Correggio!!—Ganymede, by the same great master!! The former of these last named Works has been retouched in the back ground; but is, exclusive of this circumstance, pure from the pencil of Correggio—two Heads, by Denner—and some excellent Flower-

pieces, by Van Huysum. The Rooms above-stairs likewise contain Pictures highly deserving of notice, from being the Works of the very earliest masters of the Flemish and German Schools. They are in excellent preservation, possess considerable merit, and form a most interesting history of the progress of the Art. One of these Pictures, (an oil painting) is reputed to have been executed during the year 1292. Several of the Pictures in the Belvédère Collection belonged to Charles I, of England. This Gallery is opened to the Public on Tuesdays and Fridays, at nine in the morning, and continues open till two in the afternoon, from the last of September to the twenty-third of April; and the remainder of the year from nine in the morning till twelve; and again from three in the afternoon till six, Festivals and rainy Days excepted<sup>f</sup>. *The Belvédère ancient Armoury* is open to the Public every Thursday after twelve o'clock.—*The Lichtenstein Gallery, situated in the Lichtenstein Garden, Faubourg Rossau*, contains upward of seven hundred Pictures, some of them very fine ones: but in order to see this Collection it is necessary to ask permission of the Prince<sup>g</sup>.—*The Pictures of Prince Esterhazy* may be seen every Tuesday and Thursday, from nine to twelve in the morning, and from three to six in the afternoon.—*The Gallery of the Comte de Fries* contains a particularly fine Claude.—*The Great Arsenal, in the Renngasse*, merits notice—as does *the Hôtel des Invalides*, which is ornamented with a large Picture, by Krafft, representing the Battle of Leipsic.—*The Royal Porcelain-manufacture, in the Faubourg Rossau*, deserves notice.

(f) It is usual to give a couple of florins for seeing this Gallery.

(g) Here, one florin is sufficient for the

Custode above-stairs; and two pauls are enough for the Porter below,

Vienna has two Theatres belonging to the Court, namely, the *Theatre National*, and the *Rœrnerthor Theater*. There are others in the Faubourgs; and that on the River Wien is a handsome Edifice. The Theatre Royal, where Operas are performed, is not striking, either with respect to architecture, or stage decorations: but its instrumental and vocal Performers may, generally speaking, be called the best in Europe<sup>h</sup>.

The objects most worthy of observation in the Faubourgs are; *the Church of S. Charles*, a splendid Edifice, on the Rennwegg road—*The Summer Palaces of Princes Schwarzenberg and Lichtenstein*, where the Gardens are open to the Public—*The Prater*, a magnificent Promenade, whither the Inhabitants of Vienna usually drive after dinner; and where excellent coffee, milk, beer, bread, &c. may be procured.—*The Augarten*, situated on the large Island of the Danube, and communicating, by two Alleys, with the Prater. The Augarten contains two large Eating-rooms, where parties are supplied with dinner by a good *Traiteur*; every party having its separate table. Private rooms may likewise be obtained; and parties sometimes dine under the shade of fine horse-chestnut-trees in this Garden. A band of music, which plays during dinner, receives, from each party, a paul or two. Dinner is served, at various prices, from the first of May to the last of September. Here are a Billiard-room, a Dancing-room, and a Coffee-room; and the Waiters speak French and Italian. At *Schœnbrunn* (annexed to the Imperial Residence,) is *another Public Garden*, where dinners are served in the same manner, and during the same months, as at the Augarten. *The Imperial Residence*

at *Schœnbrunn* is superbly furnished with Tapestry, Porcelain, Mirrors, Lustres of Bohemian Crystal, Ornamented Clocks, and Paintings. The Ceiling of the Great Saloon is by Guglielmi; and that of the Chapel, by Daniel Gran. The Altar-piece in this Chapel is by Troger; and the Statues are by Roehl.

The national dish in Germany consists of small chickens fried very dry; being first cut into pieces, as for a fricassee: and this dish is particularly well served by *Traiteurs*.

The best Austrian Wines grow near Vienna; and are those of Weidling, Grinzing, Nussberg, Pissamberg, and Brunn. They are excellent in point of flavour; but not salutary, till they become old. Delicious Hungarian wines may likewise be procured at Vienna. The necessaries of life, lodgings and fire-wood excepted, are cheap in this City; and the number of *Voitures de Remise, Fiacres*, and Sedan-chairs, affords great accommodation to Travellers.

The distance from Florence hither is computed to be about nine hundred Tuscan miles: and the expense of barriers and turnpikes, for one four-wheeled carriage, is from five to six Tuscan sequins.

Better carriages are built at Vienna than in any other City of the Continent; and that sort known by the name of *Bâtarde*, is safe and convenient for travelling.

*Baden*, two Posts from Vienna, is situated near a branch of the *Rahlenberg*: its Hot Baths were known to the ancient Romans, who called them *Aquæ Cetivæ*, or the Baths of *Mons-Cetius*, now the *Rahlenberg*. Baden is a small Town, with extensive Suburbs: its Valley of S<sup>t</sup>. Helena is lovely; and considering its vicinity to the Styrian Alps, the climate is not rigor-

(h) It is difficult, at this Theatre, for a Foreigner to obtain a Box: but Ladies may,

without any impropriety, sit in the Parterre, sending beforehand for seats.

ous. Here are several Lodging-houses; each of which has its *Traiteur*: here likewise are two public *Restaurateurs*; the one at *The Hôtel de la Couronne*, the other at *The Casino*. These public *Restaurateurs* have the privilege of sending out dinners, which, at their own houses, are served from an écu to five florins per head. Superadded to the aforesaid Inns, are, *The Cerf d'or*, and *Aigle noir*. The price for each Bath is from one florin to four groschen.

*The Castle of Laxenberg*, about the same distance as Baden from Vienna, is fitted up like an ancient Fortress; and contains all the Arms from the Castle of Ambras, in the Tyrol.

From Vienna to Prague the Author of this Work travelled *en voiturier*: but it is more expedient, between Vienna and Dresden, to travel *post*; because the roads, of late, have been considerably improved; and the regulations, with respect to travelling *post*, are now excellent. Moreover, the Post-masters and other Inn-keepers, between Vienna and Dresden, are unaccommodating to Voituriers.

The first day's journey, *en voiturier*, between Vienna and Prague, is to *Stockerau*; through a good but sandy road; which, beyond Vienna, displays a beautiful view of the Danube, with several Royal Parks and Gardens, forming altogether a lovely scene. The Danube is immensely wide, and at the same time so translucent, as to be a great embellisher of every country through which it flows. The road to *Stockerau* traverses a vast plain, richly cultivated, and interspersed with several towns.

The second day's journey is to *Hollabrunn*; a handsome Town; which contains comfortable Hotels. The road hither has no fault but that of being, in some places, sandy; the country is well culti-

vated; and resembles the South of France. Not far from *Hollabrunn* stands an Imperial Château. The towns on this side of Vienna are chiefly built with brick and stone; and the villages consist of neatly thatched cottages.

The third day's journey (not a long one) is through *Jezelsdorf*, the first Town of Moravia, to *Znaim*; and the road is good and flat, one steep hill beyond *Jezelsdorf* excepted. *Znaim* stands in a vast and richly cultivated plain, abounding with corn and vineyards: it contains several Hotels, (*The Three Crowns* being one of the best); is large, handsome, and built somewhat like an Italian city. Travellers here have nothing to complain of, except bad water.

The fourth day's journey is to *Schelletau*; on the way to which Town Travellers usually stop to dine at *Schinta*, where the Inn cannot be commended. The road to *Schinta* is occasionally rough; and thence to *Schelletau* rougher still; as it lies through a swampy plain. Near *Schelletau* are fine woods of fir; and the Hotel in this Town, *The Post-House*, is tolerably good.

Travellers usually proceed, on the fifth day, through *Iglau* and *Stecken*, to *Deutschbrodt*; a long drive; in order to avoid sleeping at *Stecken*, where the accommodations are not comfortable.

*Iglau*, the last City of Moravia, is handsomely built in the Italian style; and the outsides of some of the houses are embellished with curious old Paintings. The square contains good Hotels. The spires of the churches in this country, like those of Carinthia, are chiefly covered with white metal. The dress of the female peasants is pretty; but what looks strange to foreign eyes, the women wear short petticoats and drawers, while the men's coats reach to their shoes. Fur seems much worn by both



sexes. Travellers usually dine at Iglau; thence proceeding through a good road, and a country richly cultivated with corn and variegated with woods, to Stecken and Deutschbrodt; beyond the former of which towns the road traverses a lofty hill. Stecken is the first Post-town in Bohemia.

The sixth day's journey, similar to the last respecting scenery, is to Czaslau, a handsome Town, with a large square, and obelisk, in its centre; the houses are chiefly white, and tiled at the top; the ornaments of the belfries here, and in Moravia, consist of five or six spires and a cupola, all covered with white metal. The *Post-House* at Czaslau is a tolerably good Hotel: and here, the Author of this Work left, by accident, a valuable brace of pistols; which were immediately sent after her.

The seventh day's journey is to *Böhmischbrod*; through a vast plain of corn, interspersed with towns; among which are Mollin, Collin, and Planian, where Travellers usually dine; and where the Post-house is a good Hotel.

The eighth day's journey is to *Prague*; through a good road, which traverses an immense plain, well cultivated, and enriched with towns and villages. There is a gradual descent, for several miles, into Prague.

This is one of the handsomest Cities in Europe, built in the Italian style, and famous for its Bridge: its size, likewise, is considerable, and its fortifications are strong. The inhabitants, however, bear no proportion to the capaciousness of the Town, as they do not, according to the best computations, amount to ninety thousand. The *University of Prague* has long been celebrated. *The Cathedral*, a finely situated German Gothic Structure, and *the Church of the*

*Holy Cross*, merit notice. The beautiful Bridge of Prague is thrown over the Moldau, which runs into the Elbe.

Here are several Hotels: *The Rothe Haus*, (good and cheap,) and *The Schwartz Ross*, are those most frequented.

The vulgar tongue in Bohemia, and part of Moravia, is a dialect of the Slavonic.

Between Prague and Dresden a good Road, twenty posts and a half in distance, has been recently made, through *Strzedeluk*, *Schlan*, *Teinitz*, *Laun*, *Merschowitz*, *Toplitz*, *Ormensa*, *Peterswald*, and *Zehist*<sup>h</sup>. and at Toplitz there is an excellent Hotel, *The Goldner Schiffe*, kept by a person called Mademoiselle Fani: but between Toplitz and Dresden the road passes over a tremendous hill, the *Donnersberg*; at the base of which lies Culm, famous for the battle fought there, when Van Daume was taken. The Prussians have erected a Monument to record this battle. Between Toplitz and Dresden the views are lovely. *Peterswald* is the last Town in the Imperial dominions; and the country from Prague thither abounds with corn, hops, and game. Beyond *Peterswald* the road passes through luxuriant fields of corn to Dresden; and descends (with one exception) almost the whole way. On entering Saxony, Travellers find tolerable Inns, neat villages, clean, and apparently well fed peasantry, no beggars; in short, the approach to the Metropolis announces the wealth of the Kingdom. The costume of the Saxon peasants resembles that worn in England some centuries ago; and when spoken to in English, they frequently understand it. Private carriages are not often stopped at the Gate of the City, for the purpose of having trunks, &c. examin-

(h) See "APPENDIX. ITALY."



ed: but Travellers are followed to their Hotel by a Custom-house Officer, who, on being presented with a couple of florins, immediately retires.

The distance from Vienna to Dresden is computed to be about three hundred English miles, and the expense of ferries and barriers, for one carriage, about three Tuscan sequins.

The population of the latter Town (the Capital of Saxony) has been supposed by some writers not to exceed fifty thousand inhabitants: but, judging from its size, it must contain a much more numerous population. The architecture of Dresden is light and elegant; the streets are straight, wide, and clean; the squares spacious; the palaces, churches, and other public edifices, handsome, and the Bridge thrown over the Elbe, which divides the old from the new buildings, is one of the finest in Europe. This Metropolis is partitioned into three parts, the Old Town, the New Town, and Frederickstadt; and was once strongly defended by fortifications, now destroyed. Here are several good Hotels: and private Lodgings may be procured without difficulty. The environs of Dresden are rich, and beautiful; and the Elbe, though not clear, is broad and magnificent. Lutheranism is the established religion of the country; but the Calvinists have public meeting houses; and the Sovereign, being a Roman Catholic, has one public Roman Catholic church.

The inhabitants of Dresden are, generally speaking, well conditioned, and very civil to Foreigners; who live here with comfort, at a moderate expense: and Painters may study with great advantage at Dresden; not only on account of the splendid pictures which

are submitted to public view, but likewise because there reigns throughout this Town, a tranquillity peculiarly favourable to the Studios.

The objects most worthy of a Traveller's notice are—*The Royal Roman Catholic Church*, which contains a celebrated Organ, by Silbermann; and a fine Picture of the Ascension, by Mengs—(the Belfry of this Church is above three hundred feet in height)—*The Picture Gallery*—*The Treasury*, or *Jewel Office*—*The Gallery of Antiquities*—*The Royal Libraries*—and *The Collection of Dresden Porcelain*. *The Cabinet of Natural History*, and *The antique Armoury*, should likewise be visited, if Travellers have time to spare.

In order to gain admittance to the Picture Gallery, the Treasury, the Gallery of Antiquities, and the Royal Libraries, it is requisite to send, over night, your name, country, and quality, to the respective Directors; together with the number of persons you intend to bring, and the hour at which you mean to come. You may either go from nine till half-past ten in the morning, or from half-past ten till twelve; from two till half-past three in the afternoon, or from half-past three till five. To the Director of the Picture Gallery each party pays from four florins to one ducat, and to the Sweeper half a florin; which sum once given, you are at liberty to go without expense afterwards. To the Master of the Jewel Office every party pays four florins, and to each of his servants half a florin; which sum once given, you are at liberty to go free of expense afterwards. The *Custode* who shews the Collection of Dresden Porcelain expects a ducat, provided the party he attends be large<sup>1</sup>.

*Picture Gallery.* This immense

(1) It is said, that no fees are now given at the Picture Gallery during the Summer Months.

collection, the finest of its kind in Europe, contains *Chefs-d'œuvres*, excellently well preserved, of the best masters: so that it is scarce possible for any person to study the Dresden Gallery, without becoming a real Connaisseur.

Here are, in *the Flemish School*, Adonis and Venus—a Satyr and a Faun—Neptune calming a Tempest—Meleager presenting the Boar's head to Atalanta—and S. Jerome meditating; all first-rate productions, by Rubens. Several works by Netscher (particularly a Man seated, and writing,) which shew precisely how small pictures ought to be painted. Admirable works by Teniers, Ostade, Ruysdaal, Wouvermans, Brughel, Berghem, and Paul Potter. The Annunciation—and the Judgment of Paris, both by Vander Werf!!—and the Madonna with the Saviour in her arms, a little sick Boy, and a Burgomaster and his Wife, by Holbein!!

*The Italian School* contains, the Madonna enthroned with the Saviour, by Correggio, in his first manner—the Madonna enthroned with the Saviour, S. George, &c., by the same great master!!!—his Magdalene, a small recumbent figure, said to be the most faultless picture ever painted!!!—and the Nativity, called, “Correggio's Night,” and by many persons considered as the *chef-d'œuvre* of colouring, though now injured by having been washed!!!—the Madonna, the Saviour, &c., called, “Correggio's S. Sebastian”!!!—and a Portrait, by Correggio, of his Physician!—The Tribute Money, by Titian, one of his finest pictures—and the Madonna, the Saviour, Pope Sixtus V., Cherubim, &c. attributed to Raphaël!!

Other celebrated Paintings in *the Flemish School* are, Noah sacrificing after having left the Ark, by N. Poussin—Luther and his

Wife, by J. Holbein—a Child borne away by an Eagle! This picture, the work of Rembrandt, seems improperly called the rape of Ganymede—a Portrait of Rembrandt, by himself; and another of his Mother, weighing gold, likewise by Rembrandt—Portrait of Salvator Rosa, by himself—Peasants dancing, by Teniers—Portrait of Henry VIII, of England, by J. Holbein—a Girl with a lighted candle gathering grapes, by Gerard Dow!—a Head of N. Poussin, by himself—Moses found in the Nile, by Poussin—Rembrandt's Daughter, by Rembrandt—a small Madonna and Child, by Albert Durer—Fruit and Flowers, by A. Mignon—a Landscape, by Berghem, and a Landscape with Cattle, by Ruysdaal—our Saviour raising the Dead, with other small but highly finished Pictures, by Dieterich—a Landscape, with Lions, by Rubens!—a Landscape, with a forest and a hunted Stag, by Ruysdaal and Vander Velde!—Manoah and his Wife sacrificing, and the Angel ascending to Heaven, by Rembrandt—the Repose in Egypt, by Ferdinand Bol!—the Feast of Ahasuerus, by Rembrandt—a Girl standing at an open window and reading a letter, School of Rembrandt—Narcissus and Nymphs, by N. Poussin—the Martyrdom of S. Erasmus, by ditto—a Landscape with Cattle, by Vander Velde—a Cock and Hen endeavouring to oppose an Eagle who has seized one of their chickens, by Hondelcoeter!—a Landscape with a Shepherd playing on his pipe, by Claude—a Landscape, by Berghem—a Battle by Wouvermans!—the Madonna and our Saviour, by Van dyck!—several exquisitely finished Heads, by Denner and Seyhold—a Philosopher reading, by Konink!—a Banker conversing with a Peasant who has brought him money, by Quintin Matsys!—a Forest, Dogs,

and Falcons, by Vander Velde and Paul Potter!—Joseph presenting his Father to Pharaoh, by Ferdinand Bol—a head of Seybold, by himself—the Madonna, the Saviour, and S. Anne, by J. Van Eyk, the reputed inventor of oil-colours—S. Jerome penitent, by Vandyck—a Tooth-Drawer, by G. Honthorst—Venus seated, and Cupid playing with a Dove, by Vander Werf!—a Banker weighing gold and a Woman looking at him, by Quintin Matsys!—Syrinx and Pan, by N. Poussin—Noah sacrificing after the Deluge, and a Bacchanalian Scene, both by Poussin—a Stable, by Wouvermans—and the Idolatry of Solomon, by Poussin.

Other celebrated paintings, belonging to *the Italian School*, are S. Cecilia, &c. by Giulio Romano—a recumbent Magdalene, by P. Battoni—Parnassus, by Tintoretto—a Concert, by the same master—the Resurrection of our Saviour, by Paolo Veronese—a Woman carried off by a Man, at whose feet lies another Man wounded, by J. C. Procaccini—the Repose in Egypt, by Trevisani—Head of a Man with a cap on, by Titian!—Adam and Eve driven from Paradise, by Albano!—Mars seated, by Benvenuto Garofolo—Samson combating the Philistines, by Giulio Romano—Herodias with the Head of S. John, by Leonardo da Vinci—the Genius of Glory, by Annibale Caracci—the Repose in Egypt, by Lodovico Caracci—the Madonna and our Saviour, by Annibale Caracci—the Woman detected in Adultery, by Tintoretto—the same subject, by Bartolommeo Biscaino!—a recumbent Venus, by Titian, and another by Guido—Peace, by Dosso Dossi—Justice, by ditto—the Saviour in the Stable, with Angels adoring him, by Albano!—the Saviour crowned with thorns and supported by an Angel, by Annibale Caracci!—a Baccha-

nalian Feast, by Garofolo—a young Bacchus, by Guido—the Assumption, by Annibale Caracci—S. George and the Dragon, by Raphael—an *Ecce Homo*, by Guido—Lot and his Daughters, by Guercino—the Angel and Tobias, by Titian—Titian's Mistress, by himself—the Head of our Saviour, by Annibale Caracci—a Candle-Light piece, by Rubens!—a Holy Family, called, the Madonna with the Basin, by Giulio Romano—Loves dancing, and Venus above, in the clouds, by Albano—two Pictures of Galatea, by ditto—the Fall of the Angels, by Tintoretto—the good Samaritan, by Paolo Veronese—a Madonna and Child, by Schidone—the Portrait of Thomas Parr, when above an hundred years old, by Vandyck—and the Madonna and our Saviour in glory, by Ramenghi, called Bagnacavallo.

*Cabinet of Drawings in Pastel*—Portrait of Raphael Mengs, by himself—of his Father, by the same—and of Cupid, by the same!—several other beautiful Drawings, and some small Paintings in enamel. *This Gallery is warm.*

*Treasury, or Jewel Office.* The most striking things here are—*Second room*—a Ship of ivory, and a Vase of the same, with *Bassirilievi*, representing a Battle. *Third room*—a Chimney-piece ornamented with all the most valuable productions of Saxony, namely, porcelain, diamonds, and other precious stones, pearls, &c. *Fourth room*—superb pieces of Plate, &c. *Fifth room*—(fitted up with peculiar elegance) fine *Camei*—a *Basso-rilievo* on the shell of a Nautilus—another large *Basso-rilievo* representing a Youth travelling into foreign countries upon an Unbridled Horse; but, having Virtue for his guide, Vice flies before him. *Sixth room*—three pieces of Enamel, by Mengs—antique Enamel—Pearls representing men and women about one

finger high, among which a Potter is much admired. *Seventh room*—a Pyramid of precious stones, antique *Camei*, &c., in the centre of which is the Head of Augustus II; and at the foot of the Pyramid are small enamelled Figures, in the respective dresses of the several European nations. This pyramid is said to have cost a hundred thousand crowns. *Eighth room*—an Onyx, esteemed the largest in the known world—the Great Mogul seated on his Throne, and celebrating his Birth-day, a superb toy—an Egyptian Temple, likewise a superb toy—the Jewels of the Crown; being a dazzling collection of fine brilliants—a large and beautiful green Diamond, said to be unique, with several large red, and yellow Diamonds. *The rooms are paved with marble, and very cold.*

*Cabinet of antique Sculpture.* The most striking things here are—a young Bacchus eating grapes—Meleager—one of the Sons of Niobe, dead—an Etruscan Statue of Minerva, the drapery of which is curious—a *Basso-rilievo* of Artemisia, in jasper, attributed to Lysippus—Statues of two female Fauns—Æsculapius and Venus, the head of the first particularly fine—Statues of Vestals, found in Herculaneum by the Prince d'Elbeuf, and by far the finest things in this collection; the drapery being wonderfully executed!!!—a Fragment of a Gladiator or Wrestler, going to anoint himself, attributed to Phidias!—an Etruscan Altar—a Grecian Altar, with Niches in it—a Sarcophagus, displaying a Dog. Here are other valuable pieces of sculpture; but, as most of them have been mutilated and ill restored, artists only can appreciate their merits. *This Cabinet is cold.*

Under the apartments which contain the above named antiquities is

a Collection of Dresden Porcelain, from its commencement, by J. F. Bottcher, in 1701, to the present period. The inventor of this Porcelain was an apothecary's man at Berlin; and finding himself suspected of being able to make gold, he thought it prudent to retire to Dresden; where, being ordered to prepare a powder for the transmutation of metals, he happened, in the course of his studies on this occasion, to discover the art of making Dresden Porcelain. *The rooms in which it is kept are damp and cold.*

There are two theatres at Dresden.

The distance from this City to Berlin is about one hundred and fifty English miles: but the road being sandy to excess, and in other respects bad, Travellers who feel no particular wish to see Berlin, usually go down the Elbe to Hamburg: a voyage accomplished in five or six days, provided the wind be fair; and in seven or eight, if it be contrary; even though passengers stipulate to cast anchor for a few hours every night, in order to avoid the noise made by the watermen, during their progress. The Elbe is a remarkably safe River between Dresden and Hamburg; though, in some parts, so shallow that large boats are apt to touch ground: but this does no harm, as the bottom is a soft sand. For the hire of an excellent Boat with three cabins, four beds, (each having two mattresses) curtains to all the cabin-windows, a place behind, for men-servants, and a place before, for baggage, the sum demanded is about two hundred dollars of Saxony<sup>\*</sup>; the Master of the Boat finding beds, fuel, cooking-utensils, knives, forks, spoons, glasses, cups and saucers, plates and dishes, and likewise paying all the Port Duties to the Princes whose territories are passed during the voy-

(h) The Author of this Work paid two hundred and fifty-five dollars, an extravagant price.

age, and maintaining himself and four watermen. A Boat sufficiently large to accommodate a small family may be hired for one hundred and twenty-five dollars of Saxony. Travellers usually take bottled beer, tea, coffee, and sugar, from Dresden; and provide themselves with bread, meat, fish, vegetables, eggs, milk, butter, and wine, at the villages on the banks of the Elbe. These banks are finely wooded; and the most remarkable Towns within view of the River are, *Meissen*, where the Dresden Porcelain is made; and where the Cathedral merits notice; *Torgau*, where there is a covered bridge over the Elbe; (the country from Dresden hither abounds with vineyards<sup>1</sup>;) *Wittemberg*, a handsome Town, which contains a University, and is famous for having been the abode of Luther, whose Tomb is in the Church belonging to the Castle<sup>m</sup>: here, likewise, is a Bridge thrown over the Elbe; and here provisions of all kinds, beer, and wine, may be purchased better and cheaper than in any other place between Dresden and Hamburg; *Coswick*, rather a large Town, not far from which are the celebrated *Gardens of Verlitzen*; and by landing at a place where the boatmen pay a tax, and walking to another place where they likewise pay a tax, Travellers may see these Gardens without delaying their voyage; *Magdeburg*, a large and strongly fortified City, belonging to Prussia; where, however, strangers cannot land without having their passports examined; and where the Masters of boats going down the Elbe are frequently detained a considerable time, in order to pay the Port Duties. Beyond this City lie several Hanoverian Villages; among which

is *Lounburg*, larger than the others, and inhabited by a robust race of people, with a great appearance of poverty.

The Elbe becomes immensely broad as it approaches Hamburg, which City, supposed to contain an hundred and twenty thousand inhabitants, is built somewhat in the style of an old English country town. The streets are straight, and planted with trees close to the houses; the Quay abounds with natives of every nation; the Port is crowded with ships; and the whole City exhibits an appearance of being the world's exchange. Here are no duties to pay at the Custom-house. The Hotels at Hamburg are neither good nor cheap. Private Lodgings may be obtained; though, like the Hotels, they are bad and dear.

Large numbers of Storks inhabit the banks of the Elbe, and the Town of Hamburg; and, what is remarkable, these birds are held in such veneration by the common people, that they would probably murder any foreigner who attempted shooting a stork.

The filial piety of this fowl has long been celebrated; and its sagacity in other instances seems equally extraordinary, judging from the following circumstance. A wild stork was brought by a farmer into his poultry-yard, to be the companion of a tame one he had long kept there; but the tame stork, disliking the idea of a rival, fell upon the stranger, and beat him so unmercifully that he was compelled to take wing, and with some difficulty got away. About four months afterwards, however, he returned to the poultry-yard, recovered of his wounds, and attended by three other storks, who no sooner alighted than they fell

(1) Of all the excellent wines in this neighbourhood, that of Torgau is deemed the best.

(m) Luther was chosen first to teach philo-

sophy, and afterwards theology, in the University founded by Frederick Elector of Saxony, at Wittemberg.

upon the tame stork and killed him.

A Steam Packet goes from London to Hamburgh, and *vice versâ*, during the latter part of Spring, the whole Summer, and part of Autumn: and the price paid by a Chief Cabin Passenger is 9*l.*—by a Fore Cabin Passenger, 7*l.*—for a four-wheel Carriage, 10*l.*—for a two-wheel Carriage, 6*l.* 6*s.*—and for Horses, each, 8*l.* 8*s.*

Passage-boats likewise go down the Elbe, from Hamburgh to Cuxhaven: and the hire of one of these vessels, containing beds, and a fire-place, and sufficiently large to accommodate from six to eight persons, is about seventy marks; the Watermen finding their own provisions. The time of embarkation depends upon the tide; and the voyage usually occupies about eighteen hours<sup>a</sup>.

Every Cabin, or Whole Passenger, pays for going from Cuxhaven to Harwich in a Post-Office packet . . . . . £.5 5 0

Every Half-Passenger . . . . . 3 0 0

Every four-wheeled carriage (the charge for shipping it not inclusive) . . . . . 8 0 0

Female Servants pay as Whole Passengers;—Children, under six years, as Half Passengers;—and above that age as Whole Passengers.

Harwich packets sail to Cuxhaven every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

Cuxhaven, though a small town, contains clean Inns.

Travellers who wish to go from Dresden, by way of Berlin, to Hamburgh, should take the road through Meissen, Klappendorf, Oschatz,

Torgau, Pretsche, Wittemberg, Kropstadt, Treuenbitzen, Belitz, and Potsdam, to Berlin; going, however, from Kropstadt through Jutterbock to Treuenbitzen. The number of Posts from Dresden to Berlin, by this road, is thirty and a half°. The Hotel at Meissen (*The Sun*), those at Oschatz, Torgau, and Pretsche; *The Wein Traube*, and *The Hôtel de Londres*, at Wittemberg; and *The Einsiedler*, and *The Stadt Rom*, at Potsdam, all afford tolerable accommodations at the present moment, 1827: and the existing laws, with respect to Innkeepers, and Post-horses, throughout Prussia, are excellent. This road presents no objects particularly interesting, which have not been already mentioned, till it reaches Potsdam; a Town containing near thirty thousand inhabitants: and its *Long Bridge*—*Church dedicated to the Holy Ghost*—*Church of S. Nicholas*—*Church frequented by the Court, and Garrison*—*Roman Catholic Church*, embellished by the Paintings of Pesne—and the *New Palace, and Gardens*, the former of which contains the Private Library of Frederick the Great, are usually visited by Travellers. This splendid Palace was built immediately after the famous seven years' war.

Berlin, the Metropolis of Prussia, and one of the most magnificent Cities in Germany, is watered by the Spree; and supposed to contain, comprising its garrison, two hundred and twenty thousand inhabitants. Some of the objects best worth notice here are, *The Château Royal*—*Monbijou*—*The Royal Stables*—*The Arsenal*, considered the finest Building of its kind in Europe: its Court contains twenty-

(a) Public Boats convey passengers and luggage, from Hamburgh to Cuxhaven, every Tuesday and Friday, weather permitting. The price paid by a Cabin Passenger is fifteen marks—by a Steerage Passenger eleven marks

and four skillings—and by Servants four marks and twelve skillings, each.

(o) See this Route under, "APPENDIX. ITALY."



one Masks, representing Death; and executed by Schluter: the Statue of Frederick I, is by Schluter and Jacobi.—*The New Theatre*, which, for the classical beauty of its exterior, and the convenience and splendor of its interior, and magnificent Concert Room annexed, may vie with the most celebrated Theatres in Europe<sup>p</sup>—*The Royal Library*, built after the design of Frederick II—*The Buildings of the Royal Academy*—*The Churches* in the Place de Gens-d'armes—*The Hôtel de Ville*—*The Bank*—*The Governor's Palace*—*l'Hôtel des Cadets*—*l'Hôtel des Invalides*—*The Palaces of Prince Henry*—*the Prince Royal, &c.*—*The Cathedral*—*The Church of S. Hedewige*—*The Church belonging to the Garrison*, and containing four Pictures, by Rhode, which represent the Death of four celebrated Prussian Warriors—*The Church of S. Peter*—*The Church of S. Mary and its Gothic Tower*—*The Church of S. Nicholas*, remarkable for its antiquity, Paintings, and Sculpture; and likewise for the Monument of Puffendorff—*The Churches of S. Sophia and S. Dorothy*; the latter of which contains the Monument of Count de Mark—*The Parochial Church*—*The Place de Guillaume*, embellished with Statues—*The colossal Equestrian Statue of the Elector Frederick-William*, considered as the *Chef-d'œuvre* of Schluter—*The Pont - Royal*—*The magnificent Brandenburg-Gate*, built after the model of the Propylæum, at Athens—*The Manufacture of Porcelain*, which is superb—and *The Iron Foundry*.

Clubs, called *Les Resources*, and the Fishery at Stralau, on the twenty-fourth of August, serve to diversify the amusements of this

City, in which there are two Theatres, besides that already mentioned.

The principal Promenades are, under the Lime-trees—the Place de Guillaume—the Place de Dohnhof—the Parc—the Cercle—Bellevue—the Gardens of the Royal School—and the Coffee and Lemonade Gardens.

Berlin cannot boast of many good Hotels; but that chiefly frequented by British Travellers, *The Stadt Rom*, contains excellent, though high-priced apartments: other charges however are moderate; and the Landlord is particularly anxious to oblige. A Tariff, exhibiting the prices at these Hotels, (which prices are fixed by Government,) is open to the inspection of every Traveller. Ready-furnished Lodgings may be obtained at Berlin; and are usually advertised in the Newspaper; but for those in the best part of the Town a considerable rent is demanded. The wages of a *Valet-de-place* are one Thaler per day. The charge for a *Voiture de Remise* is from two to three crowns per day, according to its goodness, and the price of provender. The Fare in a Hackney Coach is regulated by the length of the drive.

The Environs of Berlin contain several objects worth notice; and especially *Sans Souci*, and its *Gardens*: the latter display a series of Terraces, with the choicest flowers, shrubs, and orange-trees: the former is celebrated for its splendid Picture Gallery, superbly gilt, embellished with marble Columns of immense value, and enriched by a first-rate collection of Paintings; among which are: Io and Jupiter—and the Progress of Love—both from the Orleans Gallery, and both by Correggio; but

(p) The price of a seat in the Pit at this Theatre is sixteen Gute Groschen; and these seats are particularly commodious.

not pleasing ; because indelicate—  
Jacob blessing Isaac, by Vandyck  
—an *Ecce Homo*, by Raphael—  
• Moses (a Sketch) by Rembrandt—  
Roman Filial Piety, by Guercino  
—the four Evangelists, by Van-  
dyck—Venus attired by the Graces  
—and the Judgement of Paris ;  
both by Rubens—&c. &c.

*The Marble Palace, on the Lake*,  
also merits notice : and persons  
fond of Water Parties, may go, in  
boats, to *Treptow Charlottenburg*,  
&c.

From Berlin to Hamburgh the  
distance is sixteen Posts and three  
quarters<sup>q</sup>.

(q) See "APPENDIX. ITALY. ROUTE FROM DRESDEN THROUGH BERLIN TO  
HAMBURGH."

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# APPENDIX:

## CHAPTER I.

### CLIMATES—PASSPORTS, &c.

**Climates**—Invalids cautioned against exposing themselves to the influence of the sun—Newly-built houses, and houses not built on arches, unwholesome—Ground-floors healthy only in summer—Best winter situation for Invalids—Eligible situations during other seasons of the year—Naples and Lisbon liable to destructive vicissitudes of weather—Barcelona, Valencia, and Alicant, recommended during winter—Passports—other Requisites for Travellers, on leaving England—Means of preserving health during a long journey—Bargains with Inn-keepers, &c.

#### CLIMATES OF THE CONTINENT.

ALTHOUGH several of the Climates of the European Continent have been described in the foregoing pages, it may be convenient to Travellers to see the most eligible combined, as follows, under one head.

Nice, in times past, was recommended as an excellent winter residence for persons afflicted with pulmonary diseases: but experience has proved that the fervid warmth of the sun, and the piercing *vent de bise*, which continually combat with each other at Nice, are destructive to persons who, owing to weak lungs, or any other circumstance, cannot support sudden and frequent vicissitudes from heat to cold.

Massa, in point of climate, is the counterpart of Nice; Genoa, although preferable both to Nice and Massa, as a winter residence, is considerably colder, and more subject to sudden changes of temperature, than some of the southern cities of Italy; but Pisa, as already mentioned, is one of the best winter climates of Europe, and ought, in pulmonary complaints, to be decidedly preferred to every other city of Italy, from the commencement of October till the end of April. The marshy ground and standing water about Pisa formerly rendered the air unwholesome: but this evil is now

removed; and the consequent increase of population has not only banished grass from the streets, but dispensed cheerfulness and health throughout this elegant City. It seems requisite, however, to give Invalids, who purpose residing here, one caution, namely, never to sit, stand, nor walk in the sun, without being defended by a parasol; and always to prefer walking on the shady side of a street\*. Newly-built houses should be avoided here, and in every other part of Italy and Magna Græcia; as it is, generally speaking, five years before new walls become perfectly dry. Houses, not built on arches, should likewise be avoided; and ground-floors, during winter, spring, and autumn, are unwholesome, though healthy in summer. That side of the Pisa Quay, called *La parte di mezzo-giorno*, is, as already mentioned, the best winter situation for Invalids, because warmer and less damp than any other; for, although the Climate is uniformly soft (owing to mountains which operate as a screen from every wind, except sea-breezes), it is sometimes complained of for being moist and wanting elasticity; but this very want frequently proves beneficial to weak lungs; and, judging from experience, the lives of many Consumptive Persons might be saved, were they sent by sea to Leghorn†, advised to winter at Pisa, cautioned against travel-

\* Persons, who are under the necessity of exposing themselves to the influence of the sun in warm climates, ought to line the crowns of their hats with writing-paper, several times doubled: and likewise to sponge themselves daily with vinegar: indeed, this wash is not only a preservative against those fevers which result from hot weather, or *Mal' aria*, but

also a most salutary application in consumptive cases.

† Rates of Passengers by the Mediterranean Packets, which sail from Falmouth.

From Falmouth to Gibraltar, Cabin-Passenger, 38/.—Steerage-Passenger, 22/.

Do. Malta, Cabin-Passenger, 59/.—Steerage-Passenger, 33/. Do.

ling much by land; and, above all things, interdicted from crossing the Apennine and Alps, which Travellers often do, in order to spend the summer-months in Switzerland, one of the most unequal Climates of Europe. From the beginning of May till midsummer, the Baths of Pisa and the City of Florence are sufficiently cool to be wholesome; and during the height of summer, the spacious Villas situated on the Hills beneath Fiesole, are seldom intensely warm, because frequently fanned by refreshing breezes from noon till sunset. Here, however, Fahrenheit's thermometer often rises to 85, and sometimes higher. A more temperate summer climate may be found at the Baths of Lucca, where the thermometer rarely rises above 78. The Town of Carrara, likewise, is an eligible summer abode, owing to the loftiness of its position, and its vicinity to the sea. Florence, as already mentioned, is, during the height of summer, oppressively hot; in autumn temperate; but in winter foggy and cold. Siena, from being built on an eminence, and therefore often visited by refreshing breezes, is considered as a salubrious summer residence; but, owing to that reflected heat from which no large city can be exempt, it is often oppressively hot during the months of July and August. Rome, from the end of October till the end of April, is, when the lungs are not ulcerated, even a better Climate, in consumptive cases, than Pisa: and at all seasons that part of Rome not affected by *Mal' aria*, is particularly congenial to Old Persons; insomuch that there are not, perhaps, half so many instances of longevity, without infirmities, in any other populous city of Europe\*. Naples, from the quantity of sulphur with which its atmosphere is impregnated, cannot be a good situation in all stages of a decline: at Naples, likewise, the wind is frequently strong and piercing; and the continual vicissitudes from heat to cold, which are common here during winter and spring, render the

Climate, at those seasons, a bad one. But the neighbouring Piano di Sorrento possesses a Climate which is excellent during the whole year; and has, consequently, been mentioned at large in the foregoing account of that beautiful District; where the thermometer seldom, if ever, rises above 77, in the months of July and August, when its usual height is from 74 to 76; and where, during winter, generally speaking, it is always above temperate in the day, and very little lower in the night. But the perfection of the Sorrentine Climate consists in the unvariable coolness of the nights during summer; at which period, the thermometer, immediately after sunset, sinks gradually to 64, and often to 62, rising again with the sun next day. Invalids, therefore, who visit the Continent merely to try the effect of Climate, should pitch their tent in that part of the Town of Sorrento, or its Piano, which is most contiguous to the Bay of Naples. It would, however, be uncandid not to subjoin, that the Sorrentine shore, during the vernal and autumnal equinox, is, like other countries near the sea, visited by storms; but they are not sufficiently violent to injure the orange-trees; which, loaded with golden fruit during the months of November, December, and January, unite with the evergreen olives, ilexes, and pines, to give this favoured spot the semblance of perpetual spring.

The Piano di Sorrento, Siena, and the Lucca Baths, are usually exempt from Musquitoes, a serious torment at Florence, Naples, and in several other cities of the Continent, during the months of July, August, and September.

The climate of Northern Italy is cold during winter, and at other seasons liable to sudden and unwholesome changes. Lisbon, also, is subject to these destructive vicissitudes of weather; insomuch that but few consumptive Invalids have recovered the blessing of health from visiting the banks of the Tagus. Spain, as a place

year, weather permitting.

\* The inhabitants of Rome, however, usually go into the country during the month of October; or take very strong exercise to preserve themselves from the bilious fever prevalent in the city during that period.

Do. Messina, Cabin-Passenger, 61/-—Steerage-Passenger, 34/.

Passengers provide their own bedding; and female servants pay as Cabin-Passengers.

Packets sail from Falmouth for the Mediterranean, every third Tuesday throughout the

of residence, is, on some accounts, objectionable; because the water and provisions (fruit and other vegetables excepted) are not, generally speaking, good in that country; but, with respect to Climate, Barcelona, Valencia, and Alicant are, during winter, preferable even to Pisa\*.

#### PASSPORTS.

Travellers who intend going from London through France to Italy, and do not regard the expense of purchasing a Passport from the British Secretary of State's Office, may, by making this purchase, obtain the signatures of the French, the Austrian, and the Sardinian Ambassador; and thereby avoid the trouble and detention, with respect to Passports, which frequently occurs at Paris: as a Traveller, thus provided, is authorised to direct the Police Office, either at Calais or Boulogne, or any other French Port where he may land, to forward his Passport to the last Custom-house in his road through France: he is also authorised to demand a provisional Passport; on shewing which, at the Pont-de-Beauvoisin, or any other Frontier Custom-house whither he may have ordered his original Passport to be sent, he receives that Passport again, and is thereby enabled to enter Italy. But the Austrian Ambassador in London will sign no Passport for a British Subject, unless it be issued from the Secretary of State's Office; and, without his signature, the aforesaid Plan cannot be adopted. Persons adopting this plan have no trouble respecting their provisional Passports at Paris, except that of getting them properly signed at the Police Office there.

Travellers who wish to avoid expense, should apply for Passports to the French Ambassador in London; at whose house they are obtained gratis, a trifling present to the Porter excepted. British Subjects cannot enter France without Passports from a French Minister; neither can Postmasters at Paris, nor within forty-five miles of that City, supply a Foreigner with horses, unless he have a Pass-

port: and now, indeed, Passports are called for, and strictly examined at all the confines, and likewise in every large Town on the Continent.

British Subjects travelling through France to Italy, with French Passports, find it requisite to go by way of Paris, in order to reclaim, at the Passport Office there (*Préfecture de Police*) these Passports, which are taken from them at the Frontier and sent to the Metropolis; they having a provisional Passport instead. It is necessary that each reclaimed Passport should be carried first to the British Ambassador at Paris for his signature; next to the Sardinian Ambassador; next to the Pope's Nunzio, provided the Traveller be going to Rome; next to the Austrian Ambassador; then once more to the *Préfecture de Police*; and lastly to the Office of the *Ministre des affaires étrangères*; where ten francs are paid for the official seal. The *Préfecture de Police*, and the Office of the *Ministre des affaires étrangères*, are open from nine in the morning till four: but the signature of the British Ambassador can only be obtained from eleven in the morning till one.

It is necessary for persons who travel with a British Secretary of State's Passport, if they are going to Rome, to obtain the signature of the Pope's Nunzio at Turin, Milan, or Florence; and previous to leaving Rome for Naples, it is requisite that British Subjects should have their Passports countersigned by the British Consul General at Rome, the Police, and the Neapolitan Ambassador.

Passports originally granted by the French Ambassador in London must be countersigned by the French Ambassador resident at Rome, previous to their presentation to the Neapolitan Ambassador for his signature.

On returning from Naples through Rome to England, British Travellers must have Passports from their own Ambassador at Naples, countersigned by the Police, and by the Roman Nunzio. It is likewise necessary to have a Passport from the Neapolitan Minister for foreign affairs; which Passport is in itself sufficient between

\* Persons who wish to preserve health, either in Portugal, Spain, Southern Italy, or Magna Græcia, during winter, should endeavour to

keep themselves warm by means of additional clothing rather than fires.



Naples and Terracina, but no further. At Rome the British Ambassador's Passport must be countersigned by the British Consul General; by the Police; by the Ambassador of Austria and Tuscany; by the Sardinian Ambassador, or Consul General; and by the French Ambassador. At the first French Custom-house, *en route*, this Passport is forwarded to Paris, and a provisional one given to the Traveller; who, on arriving at Paris, must send this provisional paper to the Passport Office (*Préfecture de Police*), in order to obtain the original Passport; which, on being recovered, must go to the British Ambassador for his signature; and lastly, the Traveller must take it again to the Passport Office, where the business is immediately finished.

Previous to going from Florence to Rome, it is advisable for British Subjects, provided they travel in their own carriage, to apply to the British Consul General at Rome for a *Lascia passare* for Ponte-Centino, the Frontier Custom-house of the Ecclesiastical State, and another for the Porto del Popolo at Rome: and it is likewise advisable for British Subjects who travel in their own carriage to apply to the British Consul General at Rome, previous to their return to that City, for a *Lascia passare* for Terracina, (which Town contains a Frontier Roman Custom-house,) and another for the Porta di S. Giovanni at Rome.

Travellers not thus provided, are driven, on arriving at Rome, to the Custom-house, where their luggage is examined; and, on quitting Naples for Rome, they must either allow their trunks to be searched at Terracina, or deposit four piastres for having them plumbed. These four piastres, however, are returned at Rome.

A *Lascia passare* is never granted to persons who travel in public carriages.

It has lately been found convenient for Travellers going from Rome to Florence, to have a *Lascia passare* for Ponte-Centino.

#### OTHER REQUISITES FOR TRAVELLERS.

Circular Exchange-Notes, from Herries and Co., St. James's-Street, or

Hammersley and Co., Pall-Mall, are advantageous to Travellers; because payable at sight in all the principal Cities of Europe; and likewise exempt from the deduction of one per cent, to which common letters of credit are subject. Letters of Recommendation to all the British Ministers on the Continent are also highly advantageous. Letters to respectable Foreigners are useful; and frequently guard Travellers from imposition. The English complain of being pillaged in foreign countries: but if they would procure recommendations to men of respectability, instead of trusting to Couriers and *Valets-de-place*, they might find themselves much less imposed upon. The aforesaid class of Domestics are in the habit of obtaining long-established perquisites; so long established as to have become, in their opinion, a right. Thus, if a *Valet-de-place* hire your lodging, he receives (from the landlord) a certain stipend during your stay; and this sum never fails to be added on to your rent: if he hire your carriage, he receives a considerable fee from the job-man; while you pay dearer in consequence: nay, every artist or mechanic you employ, and every article you purchase, is, generally speaking, taxed, either by your *Valet-de-place*, or your Courier. Persons who go to Italy by sea, cannot, however, require this latter description of Attendant: and persons who go by land, in their own carriage, provided they travel *en voiturier*, may supply the want of a Courier, by having in their suite an active intelligent English Man-servant, who understands how to grease and chain wheels, and likewise how to load and take care of English carriages.

The following articles are useful to Travellers in general; and some of them particularly needful to Invalids.

Leather sheets, made of sheep-skin, or doe-skin—pillows—blankets—calico sheets—pillow-cases—a travelling chamber-lock—(these locks may always be met with in London; and are easily fixed upon any door in less than five minutes)—Bramah-locks for writing-desks and coach-seats—a tinder-box and matches—a small lantern—towels, table-cloths and napkins, strong but not fine—pistols—a pocket-knife to

eat with—table-knives—a carving-knife and fork—a silver tea-pot—or a block-tin tea-kettle, tea-pot, tea, and sugar-canister, the three last so made as to fit into the kettle—pen-knives—pens—razors, straps, and hones—needles, thread, tape, worsted, and pins—gauze-worsted stockings—flannel—double-soled shoes and boots, and elastic soles; which are particularly needful, in order to resist the chill of brick and marble floors—clogs, called *Paraboues*; which are to be purchased of the Patentee, Davis, Tottenham-Court-Road, No. 229—warm pelisses, great-coats and travelling-caps—The London and Edinburgh Dispensary; or the Universal Dispensary, by Reece—a thermometer—a medicine-chest, with scales, weights, an ounce, and half-ounce, measure for liquids—a glass pestle and mortar—Shuttleworth's drop-measure, an article of great importance; as the practice of administering active fluids by drops is dangerously inaccurate—tooth and hair-brushes—James's powder—bark—sal-volatile—sulphuric-acid—pure opium—liquid laudanum—*ipecacuanha*—emetic tartar—prepared calomel—diluted vitriolic acid—essential oil of lavender—spirit of lavender—sweet spirit of nitre—antimonial wine—supercarbonated kali—court-plaster and lint\*. A strong English carriage, hung rather low, with well-seasoned corded jack springs, iron axletrees, and *sous-soupentes* of rope covered with leather†—strong wheels—anti-attrition grease‡—strong pole-pieces—two drag-chains, with very strong iron shoes; and another drag made of leather§—a box containing extra linch-pins, tools, nails, bolts, &c.; for repairing, mounting, and dismounting a carriage—this box should be made in the shape of a trunk, padlocked, and slung to the hind-axletree—one well, if the carriage be crane-necked; two, if it be not—a sword-case—a very light

imperial—two moderate-sized trunks, the larger to go before—a patent chain and padlock for every outside package—lamps, and a stock of candles fitted to them—a barouche-seat, and a very light leather hat-box, or a wicker basket with an oil-skin cover suspended under it. The bottom of the carriage should be pitched on the outside; the blinds should be made to bolt securely within-side; and the doors to lock. A second-hand carriage, in good condition, is preferable to a new one; crane-necks are unnecessary||. Wheels made for travelling on the Continent should not have patent boxes: mail-coach, or common brass boxes, answer best. In those parts of Germany where the roads are bad, it is advisable to cord the wheels of travelling-carriages; and the mode of doing this effectually is, to attach the cords to iron cramps fixed on the tire; afterwards fastening them round each nave. Every trunk ought to have a cradle; that is, some flat smooth pieces of oak, in length the same as the inside of the trunk, about two inches and a half wide, nearly half an inch thick, and crossed-barred by, and quilted into, the kind of material used for saddle-girths; a distance of three inches being left between each piece of wood. This cradle should be strapped very tight upon the top of the trunk (after it has been packed) by means of straps and buckles fastened to its bottom: and thus the contents can never be moved, by jolts, from the situation in which they were originally placed. Every trunk should have an outside-cover of strong sail-cloth painted.

Persons who travel with their own sheets, pillows, and blankets, should double them up of a convenient size, and then place them in their carriage, by way of cushions, having red leather cases as envelopes.

Ten drops of essential oil of lavender, distributed about a bed, will drive

\* Families, who design to spend any length of time on the Continent, should likewise provide themselves with an ironing-cloth.

† *Sous-soupentes* are not necessary unless a carriage be heavy laden, and its springs weak.

‡ This useful article may now be purchased at Paris, Florence, and Naples; though not so cheap as in London, at No. 40, Charing-Cross.

§ On descending steep hills, especially when the road is rough, a shoe may be forced off from the tire of a wheel; and in this case the

leather-strap, which careful drivers always put on at the same time with the shoe, keeps the wheel dragged, and prevents danger. A strap, with a proper fastening, is more secure than a hook.

|| Carriages without perches, invented by Elliot and Holbrook, Westminster-Road, are convenient on the Continent.

Savage, in Queen-Street, Long Acre, fits up travelling carriages remarkably well; charges reasonably, and is a very good coachmaker.

away fleas : and five drops of sulphuric acid, put into a large decanter of bad water, will make the noxious particles deposit themselves at the bottom, and render the water wholesome ; twenty drops of diluted vitriolic acid produces the same effect\*.

Persons who wish to preserve health, during a long journey, should avoid sitting many hours together in a carriage ; by alighting and walking on, while their horses are changed, provided they travel post : and by walking up the ascents, provided they travel *en voiturier* ; and persons who get wetted through, should take off their clothes as soon as possible ; rub themselves with *Eau de Cologne*, and then put on dry warm linen.

Travellers should never fail, before they enter an Inn upon the Continent, to make a strict bargain with the Landlord, relative to their expenses ; and

bargains of every description should be made in the currency of the country, and without the intervention of an Occasional Servant. It is especially needful to observe this rule in treaties with Voiturins.

The most profitable money Travellers can take from London to Paris and northern Italy, is Napoleons ; as they pass current for their full value in both countries ; neither does any loss accrue from carrying them into southern Italy.

Persons who are going from London to the Continent, and wish, previous to their departure, to exchange Bank Notes for Napoleons, may be provided with the latter, at a few hours' notice, by Thomas, No. 102, Bank Buildings, Cornhill ; and likewise by Solomon, New Street, Covent Garden ; and Smart, No. 55, Prince's Street, Leicester Square.

## CHAPTER II.

### FRANCE.

Steam-Packet from London to Calais—Other Steam-Packets from Dover to Calais, &c.—Vessel from Plymouth to Bordeaux—Diligence from London to Paris—Dejean and Emery Voiturins—Dover, best inn—Calais, best inns—Expense of hiring carriages—Tax upon English carriages—Sealed letters—Money of France—Expense attendant upon travelling on the Continent—Excursion from Southampton to Guernsey, S. Malo, Nantes, Tours, and Orleans—Price of Post-horses, &c.—Water-Diligence—Public carriages—Canal of Languedoc—Messagerie à Cheval—Distance from Calais to Paris through Amiens—Ditto through Beauvais—Distance from Ostend to Paris—from Dieppe to Paris—from Havre to Paris—Route from Calais through Amiens to Paris—Ditto from Calais through Beauvais to Paris—Ditto from Ostend through Lille to Paris—Ditto from Dieppe through Rouen to Paris—Ditto from Havre through Rouen to Paris—Ditto from Helvoetsluys through Antwerp and Brussels to Paris—Hotels in the last named city—Fire-wood—Quarters of the town in which apartments at Hotels are most expensive—Quarters in which they are most reasonable—Unfurnished apartments—Eatables and wine—Restaurateurs—Cafés—Véry, a celebrated Restaurateur—Wages of a Valet-de-place—Price of job-coaches, and hackney carriages—Ditto of public carriages which go to Versailles, &c.—Ditto of public boats, provisions, breakfast and dinner at a Restaurateur's—Best shops—English Library and Newspapers—Professors—Notary public who transacts business for the British Nation—English Surgeon—Apothecaries and Chemists—Prices at the Theatres—Messageries Royales—Offices of the Coche d'eau—Voituriers, where to be found—Their usual prices—General Post—Petite Poste—Route from Paris through Dijon to Geneva—Paris to Pontarlier—Paris through Lyon to Chambery—Paris through Nevers and Moulins to Lyons—Lyons through Avignon and Aix to Nice—Lyons to Avignon by water—Avignon to Nîmes and Montpellier—Aix to Marseille and Toulon—Paris to Bordeaux and Bayonne—Paris to Brest—Paris to Dunkerque—Lille through Ypres to Ostend—Lille to Brussels—Paris through Brussels to Ostend—Paris through Rheims to Liège—Paris through Chalons sur-Marne to Strasburg—Paris through Troyes to Strasburg—Paris through Langres to Besançon—Paris to Grenoble—Paris through Toulouse to Perpignan—Paris through Chartres to La Rochelle—Paris through Caen to Cherbourg—Paris through Rennes to L'Orient—Paris to Nantes—Nantes through Rennes to S. Malo—Paris to Plombières—Paris to Barrèges and Bagnères.

BETWEEN the first week in April, and the last in November, Steam-Packets run daily, weather permitting,

from their Moorings off the Tower of London to Calais, in about twelve hours ; and likewise from Calais to

\* After the vitriolic acid has been put into the water, it should stand two hours ; and then

three parts of the water should be poured into another decanter, and the rest thrown away.

London, in about the same time. Carriages, horses, and luggage, conveyed by Steam-Packets, are shipped and relanded free of expense.

*Fares from London to Calais, and vice versa.* Chief cabin, 1*l.* 13*s.*—Fore-cabin, 1*l.* 2*s.* 6*d.*—Children under twelve years of age pay half-price, and Servants, attending families, Fore-cabin price.—Carriage with four wheels, 4*l.* 4*s.*—Carriage with two wheels, 2*l.* 2*s.*—Horses, each, 3*l.* 3*s.*—Dogs, each, 5*s.*—Refreshments to be had on board. Every Passenger is allowed one hundred weight of baggage; which must be sent to the London Custom-house Quay, not later than one o'clock the day previous to starting: and Passengers' names, with the keys of their trunks, must be sent at the same time to the Agent for these Packets; whose address may be procured at the Packet-Office, near Exeter Change, in the Strand; or of GODFREY, at the Saracen's Head, Aldgate.

Post-Office packets (Steam Boats) run daily from Dover to Calais, and *vice versa*, throughout the year, weather permitting.

*Fares.*—Ladies, Gentlemen, and Female Servants, 10*s.* 6*d.* each—Men Servants, 5*s.* each.—Carriage with four wheels, 3*l.* 3*s.*—Horses, each, 3*l.* 3*s.*, duty inclusive.

Persons who embark at Dover usually have a few shillings to pay for Town, Harbour, and Custom-house dues.

Steam-Packets likewise run regularly between Dover and Boulogne; and persons who land at the latter Port, instead of Calais, save four posts and a quarter on their way to Paris: but the passage from Dover to Boulogne is, generally speaking, less favourable than from Dover to Calais; although, on returning to England, the Packets which go from Boulogne usually have a shorter passage than those which go from Calais.

Steam-Packets run from London to Havre, and *vice versa*, in about thirty hours during the season; namely, from the beginning of April till toward the autumnal equinox.

*Fares.*—Main-cabin, 2*l.* 12*s.* 6*d.*—Fore-cabin, 2*l.* 2*s.*

Steam-Packets run from London to

Ostend, and *vice versa*, during the season.

*Fares.*—Chief-cabin, 2*l.*—Fore-cabin, 1*l.* 10*s.*—Carriage with four wheels, 4*l.* 4*s.*—Horses, each, 4*l.* 4*s.*

Steam-Packets run from London to Rotterdam, and *vice versa*; starting from London every Saturday morning at eight o'clock, and returning every Tuesday morning at ten, during the season.

*Fares.*—Chief-cabin, 2*l.* 10*s.*—Fore-cabin, 1*l.* 15*s.*—Carriage with four wheels, 6*l.* 6*s.*, if a Berlin; if a post-chaise, 5*l.* 5*s.*—Gig, 3*l.* 3*s.*—Horses, each, 5*l.* 5*s.*—Dogs, each 10*s.*

Steam-Packets run from Rotterdam to Cologne every Sunday, Tuesday, and Friday morning. They likewise run from Rotterdam to Antwerp, and *vice versa*, daily.

Steam-Packets run from London to Hamburg, and *vice versa*, every Saturday morning, during the season, as already mentioned.

A Steam-Packet, called the Camilla, runs from Southampton to Havre, every Tuesday and Friday; and from Havre to Southampton, every Wednesday and Saturday, during the season.

*Fares.*—Chief-cabin, 2*l.* 2*s.*—Fore-cabin, 1*l.* 1*s.*—Carriage with four wheels, 4*l.* 4*s.*—Horses, each, 4*l.* 4*s.*

Passports may be obtained at the French Consulate-Office, Southampton: and two French Steam-Packets ply between Rouen and Havre, in order to meet the Camilla, and convey her Passengers to the former town.

*The Fares*, in these Steam-Packets, are; for a Chief-cabin Passenger, 13 francs—for a Fore-cabin Passenger, 8 francs—and for a carriage with four wheels, 40 francs.

A Steam-Packet runs from Southampton to Caen, once a fortnight, during the season.

*Fares.*—Ladies and Gentlemen, each, 2*l.* 2*s.*—Servants, each, 1*l.* 1*s.*—Carriage with four wheels, 3*l.* 3*s.*

Steam-Packets run from Brighton or Newhaven to Dieppe, and *vice versa*, in about nine hours, during the season.

*Fares.*—Chief-cabin, 2*l.*—Fore-cabin, 1*l.* 10*s.*—Carriage with four wheels, 4*l.* 4*s.*

This is computed to be the shortest route from London to Paris by ninety miles.

A Steam-Packet runs between Ramsgate and Boulogne, during the season.

*Fares*.—Ladies and Gentlemen, 15s. each. — Fore-cabin Passengers, 12s. each.—Carriage with four wheels, 3l.

A Post-Office Packet goes once a week from Dover to Ostend. *Fares*.—Ladies and Gentlemen, each, 1l. 1s.—Servants, each, 10s. 6d. Persons who land at Ostend, instead of Calais, save two posts and a half on their way to Paris, besides an extra-charge of half a post, which is paid on leaving Calais.

The distance between Dover and Calais is twenty-six miles and a half; and between Dover and Ostend rather more.

Steam-packets are less liable than other vessels to produce sea-sickness: and carriages, without being dismounted, are safely conveyed in them.

A fast-sailing Cutter usually goes from Plymouth to Bordeaux once a fortnight; and particulars respecting passage-money, &c. may be obtained by an application to Hawker and Sons, Briton-Side, Plymouth.

Persons who prefer crossing the Channel in a Sailing-Boat, to going, in the usual way, in a Steam-Packet, should endeavour to reach Calais soon enough to save the tide: by doing which, they are enabled to land from their vessel on the Quay, instead of being taken on shore in a French Harbour-boat, and compelled to pay four livres and a half per head for going.

Persons who land in a Harbour-boat at Dover (which is only needful when the tide does not serve to bring deck-vessels close to the Dover Quay) are charged 4s. per head.

A Diligence goes periodically from London to Paris; and places may be taken, and parcels booked, at the White Bear, Piccadilly, in the former City; and at the *Messageries Royales de la Rue Notre Dame des Victoires*, in the latter. The whole expense usually incurred by each inside-Passenger, from London to Paris, is about

five pounds; and outside-Passengers, of course, pay less: they sit with the *Conducteur*\*, on a comfortable seat, which holds three persons, in front of the Diligence. Every Passenger is allowed to take, cost-free, as much luggage as weighs fourteen pounds†.

Dejean, of Geneva, conveys Passengers from London, through Paris, to Switzerland and Italy, allowing them to remain two days in the last-named City, or longer, provided they agree to pay an extra-price for so doing. Further particulars may be obtained by an application at No. 33, Hay-Market, London.

Emery, a Swiss Voiturin, likewise conveys Passengers from London, through Paris, to Switzerland and Italy. Further particulars may be obtained by an application to Emery, at the White Bear, Piccadilly‡.

The best inns at Dover are, *Striker's London Hotel*, and the *York Hotel*.

The most comfortable Inn at Calais is *The Royal Hotel*, already named. *L'Hôtel Dessin*, and *L'Hôtel de Bourbon* are likewise good Inns. They all furnish travelling carriages, which may be either purchased or hired: and a carriage hired at Calais to go to Paris, remains there, at the disposal of the Hirer, during fifteen days; so that he may, within that period, return it to Calais without additional expense. A French Cabriolet may usually be hired for about four Napoleons; and a coach for five or six.

Every English carriage, on entering France, is valued at the Custom-House; and one-third of the value deposited there, by the Owner; who, on quitting France, by the same route, receives back about two-thirds of the deposit, unless he stay beyond three years, in which case the whole sum is forfeited. Should he quit France by a route different to that whereby he entered, he must have his Custom-house-papers counter-signed at the last *Frontier-Bureau*; and then, either

\* The *Conducteur* has the charge of passengers and luggage.

† Coaches corresponding with the *Messageries Royales, Rue Notre-Dame des Victoires*, at Paris, go every morning and evening from The Golden-Cross, Charing-Cross; and also from The Cross Keys, Wood-street, Cheapside. In these Offices places may be secured to Dover,

Calais, Paris, and all the great towns of France; and likewise to Brussels, Geneva, and Milan.

The *Directeur des Messageries*, in London, engages to convey luggage of every description to any part of the Continent, either by the *Diligence*, or the *Roulage*.

‡ See what is said of Swiss Voiturins in the first Chapter of this Work.



send them to the Custom-house where his deposit was made, requesting to have the sum due to him remitted to his Banker; or, should he design passing again through France within the specified three years, he may, by retaining his papers, and producing them at the Custom-house belonging to the Port where he embarks his carriage, recover the two-thirds of his deposit. Besides this deposit, a duty of twenty francs is paid upon every English carriage when landed in France; and between thirty and forty francs more are usually charged for clearance, &c.

English families on arriving at Calais, or Boulogne, generally commission their landlord to clear their luggage; and the great Inns at Calais, and Boulogne, are provided with Commissaries who manage this business; for doing which they expect per carriage and family, ten francs.

Travellers charged with sealed letters should not expose them to the view of Custom-house Officers; and luggage should (when allowable) be plumbed at every Frontier Custom-house\*.

#### MONEY OF FRANCE.

Gold coins most in use are, the Napoleon, or new Louis, worth twenty francs; the double Napoleon, worth forty francs; and the old Louis, worth about twenty-three francs and a half.

Silver coins most in use are, the piece of five francs; the piece of three francs; the piece of two francs; the piece of one franc and a half; and the piece of fifty centimes, being half a franc. Copper coins most in use are, the piece of two sous, being ten centimes; and the piece of one sou, being five centimes. Twenty sous make one franc, or livre, for they are synonymous.

Accounts are kept in francs and centimes, both by Bankers and other persons: but, as the different Banking-houses at Paris vary in the prices

\* Luggage is always liable to examination on entering a new territory, but seldom on quitting it.

† Persons who travel in their own carriage are usually charged, by Roberts, at the Hôtel Royal, at Calais, for breakfast, per head, two francs—dinner, four francs—and an apartment large enough to contain one master and four servants, eight francs. The charge for ser-

they give for paper drawn on them, it is advisable for Travellers to make inquiries, respecting this subject, before they leave England.

The expense attendant upon travelling on the Continent greatly depends upon the disposition of the Travellers, and the manner in which they travel. Persons who go post in an English carriage, preceded by a Courier, usually disburse a large sum of money, without living at all more luxuriously than persons who travel in a Diligence. At small provincial inns, persons who dine at the *Table d'Hôte* are often better served than persons whose dinner is ordered at a high price by a Courier: and it sometimes occurs, in the latter case, that Travellers are compelled to wait for the refuse of the *Table d'Hôte*; probably because the larder at a provincial Inn may not always be sufficiently well stored to provide for persons who go post, and are therefore accidental Visitors; though Diligence-Passengers, being constant Customers, are certain to find a good meal prepared for them. Travellers who go post in France, with an *Avant-Courier*, seldom pay less, per head, than three francs for breakfast, and ten for supper and beds: but persons who travel without parade, (though in their own carriage,) seldom pay more, per head, than two francs for breakfast, three for dinner, and from five to six and a half for supper and beds†.

Fees to Servants at Public-houses are very moderate; a Porter never expecting more than twelve sous, and a Chamber-maid, or Waiter, never more than double that sum, from each Traveller. Twenty-four sous are likewise quite sufficient to satisfy the Servant who greases the wheels of a travelling-carriage. French Inns, some years since, were not celebrated for cleanliness, beds and table-linen excepted; but now they are, on all points, much improved.

vants, per head, is from three francs and a half to four francs a day.

Roberts is famed for the goodness and variety of his wines, as has already been mentioned; but Travellers, generally speaking, are better supplied with wine at a French provincial Hotel, by ordering the best *Vin du Pais*, than the more expensive kinds; which can seldom be got genuine from an Innkeeper's cellar.



An English Gentleman, who lately made an excursion from Southampton\* to Guernsey, and thence to S. Malo, Rennes, Nantes, Tours, and Orleans, gives the following account of expenses, &c.

Passage from Guernsey to S. Malo for an Adult, ten shillings English; and for a child under twelve years of age, five shillings English.

The road from S. Malo to Rennes is rough; from Rennes to Nantes better; and from Nantes to Tours and Orleans, excellent.

The banks of the Loire (anciently called the *Ligeris*), between S. Malo and Orleans, are enchanting. Passage-boats may be met with to descend the Loire from Orleans to Nantes, one of the most delightful aquatic excursions in France. The Masters of these boats land their passengers every evening, that they may eat and sleep on shore; and the fare, from Orleans to Nantes, does not exceed fifteen francs. The latter is a handsome town, pleasantly situated, and containing excellent inns†. Good dinners, table-wine inclusive, are furnished by the Inn-keepers here, at three francs a head; and a large Family may live very comfortably in this part of France for five hundred pounds per annum. Tours is a handsome Town, containing two excellent Inns, The *Hôtel D'Angleterre*, and The *Faisan*; and, likewise, an English Protestant-Chapel. Inn-keepers at Tours furnish breakfast, without tea, for one franc a head; dinner, table-wine inclusive, for three francs; and a bed for about thirty sous.

The fruit in this neighbourhood is delicious, and remarkably cheap.

#### PRICE OF POST-HORSES, &c.

The usual price for every horse is one franc and fifty centimes (thirty sous) a post; and a French post is, generally speaking, near five English miles in length.

A driver cannot demand more than seventy-five centimes (fifteen sous) a post; but expects from thirty to thirty-five sous for a common post, and twice

that sum for a post-royal. Postillions, indeed, both in France and Italy, seem to think they have a right to the same sum, per post, for themselves, that the post-masters charge per horse‡.

Travellers, on arriving in France, ought to purchase the "*Etat général des Postes*;" a new edition of which is printed yearly; and as alterations are frequently made in this post-book, it is expedient to inquire for the last edition.

The following regulations are usually found in the "*Etat général des Postes*."

Two-wheeled carriages, called *cabriolets*, must have two horses and one postillion.

Coaches, called *berlines*, and post-chaises with poles, must always have four horses; though never more than six; with two postillions.

Four-wheeled carriages *à limonière* (that is, with shafts, instead of a pole), must have three horses and one postillion.

Post-masters at Paris, and within fifteen leagues of that city, are forbidden to supply a Stranger with post-horses, unless he can produce a permission to travel post, from the *Directeur Général*; which permission is delivered, gratis, to every person who presents a proper passport.

It is the custom now in France to put shafts to every English post-chaise; lashing the pole under the perch: because an English post-chaise, conveying four persons, is permitted to travel with one postillion and three horses (four being paid for); provided it have shafts; which can always be obtained in Post-towns for twenty francs: and this mode of travelling generally costs about fourteen-pence, English, per mile, fees to postillions inclusive.

An English post-chaise, conveying three persons only, is permitted to travel with one postillion and three horses, no fourth horse being paid for, provided the carriage have shafts.

Distances in this country are computed by leagues; one French league being equal to about three thousand geometrical paces; and stones are fre-

\* A Steam-packet runs between Guernsey and Southampton.

† *L'Hôtel de France*; *L'Hôtel des Etrangers*, &c.

‡ A French postillion has no right to change

horses with other postillions on the road, unless it be with the consent of the persons he is driving; this consent, however, is seldom refused.

quently placed half a league from each other, on great roads, to mark distances\*.

## TARIFF OF 1826.

CABRIOLETS.			
No. of Persons.	No. of Horses.	Price per Horse.	Sum Total.
1	2	1½ Francs.	3 Francs.
2	2	1½	3
3	3	1½	4½
4	3	2	6

LIMONIERES.			
1, 2, or 3	3	1½	4½
4	3	2	6

N.B. For every person, exceeding the number of four, there is an extra charge of one franc and fifty centimes.

BERLINES.			
1, 2, or 3	4	1½	6
4, or 5	6	1½	9
6	6	1½	10½

N.B. For every person, exceeding the number of six, there is an extra charge of one franc and fifty centimes.

A *berline* is not to be drawn by more than six horses.

One child, if under six years, pays nothing: and two children, if not above that age, are considered equivalent to one adult.

In cases where permission is granted to post-masters to put on extra-horses, the third, or extra-horse, is charged at one franc and fifty centimes per post. This permission is sometimes granted for the whole year, and sometimes for the six winter-months only, commencing on the first of November.

It is customary in ascending the mountain of Tartare, near Lyon, and the mountain of Echelles, to employ oxen; and to pay for them, per pair, thirty sous a post.

It is likewise customary and advisable, at every post, to pay the post-master for his horses before they set out.

The Posts in France are well served; and the roads, generally speaking, good during summer and autumn. It has, however, of late, been much the

practice to travel in Diligences; which go, both by land and water, from Paris to all the departments of the empire. The water-Diligence, called a *Coche-d'eau*, should always be preferred to the land-Diligence in those provinces where the roads are rough, and where the Traveller can *descend* a river; to ascend being tedious.

Single men, if they wish to travel with rapidity, should accompany the Letter-couriers, each of whom has one place to dispose of in his carriage.

## USUAL PRICE OF PUBLIC CARRIAGES THROUGHOUT FRANCE.

One inside place, per league, in a Diligence . . . . . Sous 16

One place in the cabriolet, or outside seat of a Diligence . . . 10

One place in a *Fourgon*, or luggage-cart . . . . . 6

One place in a *Coche-d'eau* . . . 3

Public carriages in France are more convenient and less crowded than in England; and the civility Foreigners generally receive from Conductors of Diligences, Passengers and Inn-keepers, renders this mode of travelling pleasant; besides which, luggage of every description is conveyed remarkably safe by French Diligences†.

The Diligence which goes from Paris to Brussels contains eight places; the distance is sixty-six leagues; and every Passenger pays three louis-d'ors; being, for that sum, provided with dinner, supper, half a bottle of table-wine at each meal, and a good bed at night. Sometimes, indeed, there are several beds in the same chamber; but, for twenty sous extra, a room containing only one bed may usually be procured. The Passengers pay the fees to Servants at inns, who do not, however, expect more than ten sous per night from any person travelling in a Diligence.

The Brussels Diligence stops on the first night at Peronne, on the second at Mons, and on the third arrives at Brussels.

\* As there are no regular toll-gates, either in France or Italy, Travellers seldom find themselves called upon to contribute toward the expense of repairing the roads; except it be on crossing some of the new bridges; (where a toll of from one to three francs, per carriage, is paid;) and likewise on crossing the Simplon,

the Mont-Cenis, and Splügen.

† The family of the Author sent their imperials from Lyon by the Diligence to Nice; they contained trinkets, lace, &c., of considerable value; and, owing to a neglectful Courier, were neither locked nor corded; but, nevertheless, arrived at Nice in perfect safety.

## CANAL OF LANGUEDOC.

This Canal, begun by Henry IV, and about two hundred miles in length, unites the Atlantic Ocean to the Mediterranean Sea.

From Bordeaux to Toulouse, against the stream, the merchant-boat is ten days in going up the Garonne: from Toulouse to Bordeaux, with the stream, three days in going down. The price, per head, in the merchant-boat, from Bordeaux to Toulouse, is twelve livres. The price, per head, in the Government Packet-boat down the Canal, from Toulouse to Beziers, is nine livres ten sous; and the accommodations are good. Luggage, per quintal, costs four livres twelve sous; and the time employed in going is three days. The voyage, on board a Merchant-boat, from Toulouse to Cette, generally occupies a week. Merchant-boats take carriages; but the Government Packet-boat does not. Between Bordeaux and Toulouse, during summer, the Garonne is occasionally so shallow that boats cannot pass. The Canal shuts on the fifteenth of August, that it may be cleansed; and opens again on the first of October.

The Towns visited by Travellers who pursue this route are, Bordeaux, Toulouse, Villefranche, Carcassonne, Beziers, and Adge; where vessels bound for Marseille may be heard of daily, by an application at the Custom-house.

Travellers may go from Paris to Cette by the inland navigation.

The passage by sea, for one person, from Cette to Leghorn, costs three Napoleons; and from Marseille to Leghorn, five Napoleons.

## MESSAGERIE A CHEVAL.

In the western and southern parts of France persons who choose to travel on horseback consign their luggage to the *Messenger-en-chef*; who conveys it from place to place in a *Fourgon* or covered cart, setting out himself very early every morning; but previously

\* If Travellers find themselves aggrieved, either by an Inn-keeper or a Post-master in France, they should have immediate recourse to the Maire or Sous-Prefect of the district; these Magistrates being bound to redress grievances.

informing his Passengers where they are to dine; and likewise where they are to sleep. He provides them with good horses; and does not regulate their hour of departure, further than to require that they shall reach the dining-place by twelve at noon. On arriving, they always find a good dinner prepared for them, with half a bottle of table-wine allotted to each Passenger. After dinner they set out again; and, on reaching the inn where they are to sleep, find a good supper ready to be served; and, generally speaking, every Passenger gets a good bed. The *Messenger* seldom takes his little troop above six leagues a day: and so economical is this mode of travelling that, from Nantes to Paris, a journey of ninety leagues, the price is only sixty francs, every expense, except fees to Servants at inns, inclusive\*.

The distance from Calais to Paris, through Amiens, is computed to be, English miles	186
From Calais to Paris, through Beauvais	178
From Ostend to Paris, through Lille	192½
From Dieppe to Paris, through Rouen	123
From Havre-de-Grace to Paris, through Rouen	†164½

## ROUTE FROM CALAIS, THROUGH AMIENS, TO PARIS.

Posts.

1½ *Hautbuisson*—Road good. An extra half-post is paid on quitting Calais.

1 *Marquise*—Best inn, *Le Cerf*.

1½ *Boulogne*—Road paved. When the pavement is not well kept, say to your postillion, "*Allez sur la terre*;" and he will generally take the road on the side of the pavement. Inns, *Foube's Hôtel d'Angleterre, &c.*, already mentioned.

2 *Samer*—The *Tête de Bœuf* is a good inn.

1 *Cormont*—Best inn, *Le Renard*.

Every Post-Master is obliged to keep, under the superintendence of the Maire of the district, a Register, in which Travellers have a right to enter their complaints.

† It appears that these distances are over-rated.

- 1½ *Montreuil*—Inns, *L'Hôtel de Londres*, &c., already mentioned.
- 1½ *Namport*
- 1 *Bernay*\*
- 1 *Nouvoin*—The country from Calais hither is, generally speaking, open, and thinly peopled.
- 1½ *Abbeville*—Best inns, *The Tête de Bœuf*, &c., already mentioned.
- 1½ *Ailly le Haut-Clocher*
- 1½ *Flixcourt*
- 1 *Pecquigny*
- 1½ *Amiens*—anciently *Ambianus*. This is a large and handsome City, and a cheap place for permanent residence. The *Cathedral here* (particularly its *Nave*) is considered as the most perfect piece of Gothic architecture in France; and the best inn is *l'Hotel de la Poste*. The country from Abbeville hither abounds with corn; and many parts of the road are bordered with fruit-trees. An extra-half-post is paid on quitting Amiens.
- 1 *Hébércourt*
- 1 *Fleurs*
- 1½ *Bretueil*—The *Hôtel de S. Nicolas* here is a tolerably good inn.
- 1½ *Wavigny*
- 1 *St. Juste*†—The road from Boulogne hither is good; and hence to Paris paved and in excellent condition.
- 2 *Clermont*—*L'Epée*; and *Le point du Jour*, are tolerable inns.
- 1½ *Lingueville*
- 1½ *Chantilly*‡
- 1½ *Luzarches*
- 1½ *Ecouen*—The *Hôtel de Lille* is a very good inn.
- 1½ *St. Denis*
- 1 *Paris*—An extra post is paid, both on entering and on quitting this city.
- this city.
- 34½ posts.

#### ROUTE FROM CALAIS, THROUGH BEAUVAIS, TO PARIS.

This road is less hilly than that

\* The Post-house at Bernay is a clean and comfortable sleeping-place.

† The Post-master has a right to put on an extra-horse from S. Juste to Clermont.

‡ Inn, *Hôtel d'Angleterre*.

§ This town contains good Inns; among which are *Nicholson's Hotel* and the *Hôtel Bellevue*.

|| Lille contains a good school for young

through Amiens, and in all respects equally good.

13½ *Abbeville*—See the preceding route, from Calais, through Amiens, to Paris.

2½ *Airaines*—The Post-house is a good inn; and *Le Lion d'or* appears good.

1½ *Camps*

1½ *Poix*

1½ *Granvilliers*—*L'Hôtel d'Angleterre* is the only tolerable inn.

1½ *Marseille-sur-Oise*—Best inn, *L'Epée Royale*.

2½ *Beauvais*—Best inns, *L'Ecu de France*, &c., already mentioned.

1½ *Noailles*

1½ *Puiseux*

1½ *Beaumont-sur-Oise*—Best inns, *Le Paon*, &c., already mentioned.

1½ *Moiselles*

1½ *S. Denis*

1 *Paris*

—  
32½ posts.

#### ROUTE FROM OSTEND § TO PARIS, THROUGH LILLE.

3 *Tourout*

1½ *Rousselart*

2 *Menin*

2 *Lille*—The inhabitants of this City amount to near 60,000 ||. The *Citadel* is one of the strongest in Europe. The *Hôtel de Ville*, the *Theatre*, and the *General Hospital*, merit notice. *L'Hôtel de Gand*, near the Diligence Office, is a good inn; so likewise is *L'Hôtel de Bourbon*. An extra quarter of a post is paid on quitting Lille.

1½ *Point-à-Marcq*.

2½ *Douay*—This Town contains a fine *Arsenal*, a *Cannon Foundry*, and an *Artillery School*. *L'Hôtel de l'Europe* is one of the best inns. An extra quarter of a post is paid on quitting Douay.

1½ *Bac-Aubencheul*

Ladies, kept by persons of high respectability; who teach the French, English, German, and Italian languages; together with music, dancing, and every kind of fancy work, for thirty-five louis-d'ors per annum, board, washing, and all expenses inclusive. They likewise pay great attention to the health of their Pupils, and are celebrated for the cleanliness of their seminary.

1½ **Cambray**—anciently *Camoracum*, contains about 14,000 inhabitants, and a *Cathedral* in which are Paintings done to imitate *Bassi-rilievi*, by an artist of Antwerp.

1½ **Bonavy**

1½ **Fins**

2 **Péronne**—This Town is seated on the Somme. The best inn here is *The Hôtel S. Martin*.

1½ **Marché-le-Pot**

1 **Fonches**

1 **Roye**

1½ **Conchy-les-Pots**

1 **Cuvilly**

1 **Gournay-sur-Aronde**

1½ **Bois-de-Lihus**

1½ **Pont S. Maxence**

1½ **Senlis**

1 **La Chapelle-en-Serval**

1½ **Louvres**

1½ **Bourget**

1½ **Paris**

37½ posts.

#### ROUTE FROM DIEPPE TO PARIS, THROUGH ROUEN.

Dieppe is a handsome Town, supposed to contain 20,000 inhabitants. The large Church of *S. Jacques* merits notice; as does the view from the Cliffs. The best inns are, *The Hôtel d'Angleterre*, kept by TAYLOR; and *the Hôtel de Londres*, kept by PETIT.\*

2 **Omonville**—An extra quarter of a post is paid on quitting Dieppe.

1½ **Totes**—The inn here is tolerably good.

1½ **Cambres**

2 **Rouen**—This City, anciently called *Rotomagus*, is supposed to contain 80,000 inhabitants. The *Cathedral*, begun by William, the Conqueror of England—the Churches of *S. Ouen*, and *S. Maclou*—the Bridge of Boats, thrown over the Seine—and the Ruins of a Stone Bridge, built by the Empress Matilda, daughter of Henry I, of England, deserve notice. Inns, *The Hôtel de Lisieux*, and *the Hôtel Vattel*.

There is a conveyance by water from Rouen to Paris. The road between Paris and Rouen presents rich and beautiful scenery. An extra half post is paid on quitting Rouen.

1½ **Forge-Ferette**

1 **Bourg-Baudouin**

1½ **Ecouis**

2 **Tilliers**

2 **Magny**

1½ **Bordeau-de-Vigny**

2 **Pontoise**—The Church of *S. Martin* is celebrated for its architecture; and the Church of *S. Malon* contains a famous Descent from the Cross.

1½ **Franconville**

1½ **St. Denis**

1 **Paris**.

22½ posts.

#### ROUTE FROM HAVRE-DE-GRACE TO PARIS, THROUGH ROUEN AND S. GERMAIN-EN-LAYE.

Havre, situated at the mouth of the Seine, is a flourishing commercial City, which contains 20,600 inhabitants, and possesses the advantage of a Port accessible during almost every wind: its Floodgates and Basins, made by Napoleon, merit notice. Its best inns are, the *Hôtel du Bien Venu*; and the *Hôtel des Indes*.

2 **La Botte**—An extra half post is paid on quitting Havre.

1½ **Bolbec**

1½ **Aliquerville**

1½ **Yvetot**

2½ **Barentin**

2 **Rouen**

1½ **Port S. Ouen**

2 **Louviers**

1½ **Gaillon**

1½ **Vernon**

1½ **Bonnieres**

1½ **Mantes**

2 **Meulan**

1 **Triel**

1½ **S. Germain-en-Laye**

1½ **Courbevoie**

1 **Paris**.

27½ posts.

\* Persons who go from Dieppe to Paris, and are not anxious to see Rouen, may pursue a shorter route, namely, through *Bois-Robert*, *Pommerevel*, *Forges*, *Gournay*, *Gisors*, *Chars*,

*Pontoise*, and *Franconville*. Packets usually go from Dieppe to Brighton every day, from the fifteenth of April till the fifteenth of October.

**ROUTE FROM HELVOETSLUYS AND ROTTERDAM, THROUGH ANTWERP AND BRUSSELS, TO PARIS.**

The Steam-Packet, Attwood, which (during the season) leaves London every Saturday morning at eight o'clock for Rotterdam, enters the Maes at Breille, when the tide permits; and, at other times, goes by way of Helvoetsluys; proceeding direct to Rotterdam.

1½ *Breille*—Situated at the mouth of the Maes. Best inn, *The Golden Lion*.

2½ *Rotterdam*\*

3½ *Stryensaas*

1½ *Moerdyk*

2 *Cruyslaeste*

3½ *Coin d'Argent*

3½ *Antwerp*—This City, once the centre of commerce, contained, at that period, 150,000 inhabitants: now, it has little more, than one-third of the number: but some of its stately buildings, together with a fine street, called *La Place de Mer*, still remain. Antwerp is seated on the Scheldt, a tide river, twenty feet deep at low water; therefore vessels are enabled to anchor close to the Quays. The Docks, Arsenal, and other public Buildings are splendid; the Citadel is strong; and the Harbour and Fortifications were much improved by Napoleon. *The Cathedral*, a magnificent structure, is enriched with valuable Paintings by Flemish Masters; and its *Spire*, four hundred and sixty feet high, is very beautiful. *The Church of S. James*, contains Painted Glass; *the Church of the Domenicans*, and *that of S. Augustine*, are ornamented with Paintings, by Rubens and Vandyck; and the celebrated Altarpiece by the former, called *The Elevation of the Cross*, adorns *the Church of S. Walburgh*. *The Exchange*, and *the Hôtel de Ville* are handsome; and the best inn is *the Hôtel d'Angleterre*.

2½ *Mechlin*—*The Churches here*, and

*the Chapel of the Beguines*, deserve notice; as they contain Paintings by Rubens, Vandyck, &c.

1½ *Vilvorde*—The pleasantest mode of travelling hence to Brussels is by the Canal; from which, the superb Palace of Schoenberg may be seen to great advantage.

1½ *Brussels*—This City, the Capital of the Kingdom of the Netherlands, is watered by the little river Senne, and supposed to have about 75,000 inhabitants. Its fortifications are destroyed, and its Ramparts, (being planted with trees,) are converted into Promenades. *The Park, or Public Garden*, is decorated with Fountains and Statues; and encircled by splendid buildings. *The Palace*, in which the Austrian Viceroy formerly resided, contains a Picture-Gallery and a Public Library rich in finely illuminated Manuscripts. *The Tower of the Hôtel de Ville*, (a magnificent specimen of Gothic architecture,) is three hundred and sixty-four feet high; and has, on its summit, a Statue of S. Michael, which turns with the wind, and is seventeen feet high. *The Opera-house* deserves notice; and *the Lace* made here has long been celebrated.

Inns, *The Hôtel d'Angleterre*—*The Hôtel de Bellevue*—*The Hôtel de Flandre*, &c.

This may be called a cheap City for permanent residence; though house-rent is dear.

About nine miles from Brussels, in the neighbourhood of Genappe, a market-town on the river Dyle, is the Field of Waterloo; where a small band of British Heroes subdued the gigantic power of France, and put to flight her ablest General.

2 *Hal*

1½ *La Gerette*

1½ *Toignies*

2 *Mons*—This Town is said to have 22,000 inhabitants, and a *Castle* erected by Julius Cæsar. *The Church* is a handsome building,



and its Side-altars are of Jasper.

1½ *Boussa*

1½ *Quievrain*

1½ *Valenciennes*—A strong Town, supposed to have 30,000 inhabitants. It stands on the Scheldt, and the Citadel was constructed by Vauban. Best Hotel, *Le Pot d'Étain*.

2½ *Bouchain*

2 *Cambray*

1½ *Bonnavy*

1½ *Fins*

2 *Péronne*

16½ *Paris* \*

60½ posts.

Paris (as already mentioned) is said to contain three hundred Hotels, many of which are splendidly furnished: some of them, however, may be with more propriety denominated ready-furnished lodging-houses; as they neither provide eatables nor waiters; though the English custom of doing both has lately gained ground: but no Hotel provides fire-wood; which is an expensive article, and can only be purchased reasonably at the wood-yards, where it usually costs from thirty to forty francs a load. The *Rue de la Paix*, the *Rue S. Honoré*, the *Rue de Rivoli*, and the *Rue de Richelieu*, contain the best Hotels; among which are The *Hôtel Meurice*, *Rue S. Honoré*, The *Hôtel d'Hollande*, *Rue de la Paix*, and The *Hôtel de Wagram*, *Rue de la Paix*: but accommodations for a small family, in this quarter, usually cost five hundred francs a month; whereas the same accommodations, in the *Faubourg S. Germain*, may be obtained for two-thirds of that sum; and near the *Messageries Royales* for still less. The Proprietors of great Hotels do not, in general, like to receive Travellers by the day: but at The *Hôtel d'Angleterre*, *Rue Filles S. Thomas*, and The *Hôtel de Hungerford*, *Rue Caumartin*, this is not the case. The latter Hotel (small but very comfortable) is kept by Saily; who speaks English; and whose charges are as follows. For a suite of six rooms and a kitchen, from fourteen to twenty

francs per day, or from three hundred to five hundred francs per month. For a suite of three or four rooms, from six to eight francs per day, or from an hundred and twenty to an hundred and fifty francs per month. Single chambers, from one franc and a half to four francs per night, or from thirty to an hundred francs per month. Breakfast of tea, or coffee, one franc and a half; a new-laid egg, five sous; a plate of ham, or tongue, fifteen sous; a beef-steak, one franc; two mutton-chops, one franc; a plate of soup, ten sous; bread for dinner, four sous; dinner *à la carte*, or at five francs per head, without wine. Wine, (per bottle:) Macon, thirty sous; white Beaune, two francs; red Beaune, three francs; Bordeaux, from thirty-five sous to four francs; Champagne, six francs; coffee after dinner, ten sous; tea in the evening, twenty-five sous. Servants, each, per day, five francs.

Ready-furnished Apartments may be hired in private houses; and several respectable Parisians take Boarders: but Families who design to remain some time at Paris, and wish to live with economy there, should rent an Unfurnished Apartment in the *Faubourg S. Jacques*, hiring furniture of an upholsterer. Persons who travel in a Diligence, may usually procure apartments at the Hotel attached to the Diligence Office, or some other in the vicinity.

Eatables and wine are good at Paris; and *Restaurateurs* will send plentiful dinners to large families at four or five francs per head, bread, fruit, and wine, not included: but single men are better served by taking their meals at the House of a *Restaurateur*; which is a sort of Tavern, where Ladies likewise may dine without the smallest impropriety. Ladies are also in the habit, after dinner, of frequenting the *Cafés*; where tea, coffee, chocolate, capillaire, &c. are served in the morning; and coffee, liqueurs, beer, lemonade, and ices, in the evening. There also are *Cafés* for what is called a *dejeuner froid à la fourchette*; which consists of sausages, cold meat, eggs, and excellent wines; and as the Parisians seldom dine before five or six o'clock, they

\* See ROUTE FROM OSTEND TO PARIS, THROUGH LILLE.

frequently take these meat breakfasts. Véry is a celebrated *Restaurateur*, and has two houses; one in the *Palais-Royal*, *Galerie de pierre*, and the other in the *Rue de Rivoli*; but persons who dine at either of his houses should take care to order only such a number of portions of each dish as they are likely to eat; every portion being charged separately. The *carte à manger* is given into your hands the moment you enter these taverns, with the price, per portion, of every dish, and a list of the wines and their prices\*.

The *Café des Mille Colonnes*, *Place du Palais-Royal*, is celebrated for the excellence of its ices, &c. The *Café-Hardy*, on the *Boulevard des Italiens*, is likewise celebrated for excellent ices, and meat-breakfasts.

A good *Valet-de-Place*, who speaks English, may be hired for five francs a day, he finding himself in every thing.

A Job-Coach usually costs from eighteen to twenty francs per day; and from four hundred and fifty to five hundred francs per month: but, if these carriages be taken a few miles into the country, the coachman expects five francs for himself.

Hackney-Coaches, Chariots, and Cabriolets, are paid for, either by the fare, or by time. For a coach or chariot, the price is thirty sous per fare; the driver having a right to demand a fare whenever ordered to stop; but if he be not ordered to stop, he must drive from one extremity of Paris to the other for the above-mentioned price. The fare by time is two francs for the first hour, thirty sous for every subsequent hour, and fifteen for every half-hour, unless it be from midnight till four in the morning, when the price is doubled: and if the clock strike twelve immediately before the dismissal of a hackney-coach, the coachman has a right to demand ten sous extra. Hackney-Coachmen ex-

pect drink-money; though they can not demand it.

The price in public Carriages which go to Versailles, S. Cloud, S. Denis, and other environs of Paris, is from twenty to forty sous each Passenger. The public carriages which go to Versailles, S. Germain, S. Cloud, and all the western environs of Paris, are stationed at the extremity of the Quay of the Tuileries; and those which go to S. Denis, and the other northern environs, in the *Rue d'Enghien*, or the *Rue de Mably*, near the Gate of S. Denis.

Public Boats go almost every hour of the day to Meudon, S. Cloud, &c.

The average price of prime joints of butchers' meat is from ten to thirteen sous the pound†—of fowls, from thirty-five to forty sous each—of the best bread from five to six sous the pound—and of common table-wine from twenty to twenty-five sous the bottle. Travellers should, however, recollect, that between *average* and *actual* prices, there may sometimes be a difference.

A breakfast *à la fourchette*, usually costs one franc per head; unless tea be required, when the price is three francs; but, in these prices, wine is not included.

A dinner at a *Restaurateur's* may usually be procured for two francs a head, or even less, exclusive of wine.

Corcellet, *Marchand de Comestibles*, *au Gourmand*, *Palais-Royal*, sells ortolans, game, poultry, Hamburgh-beef, Bayonne-hams, Bologna-sausages, Périgord, and other celebrated meat-pies, grocery, Italian, Swiss, and English cheeses, English ale, porter, mustard, tea, Cayenne-pepper, curry-powder, and fish-sauces; wines, liqueurs, with almost every other article of luxury for a table. He likewise sells *ratafias*; but liquors of this kind, whether in France or Italy, are extremely deleterious‡.

\* The price of ready-furnished apartments, and likewise of provisions, at Paris, is rising rapidly, owing to the great influx of British Travellers.

† The French pound, called *poids de table*, is about fourteen ounces and a half; and the kilogram about thirty-five ounces.

‡ A melancholy proof of this occurred not long since at Pisa. Two Ladies were living together in that city, when one of them complaining of cramp in her stomach, the other

gave her a wine-glass of Ratafia, which happened to be in the house. Shortly after having swallowed it she died, so evidently in consequence of poison, that strong suspicions fell upon her friend; who, to prove her innocence, took the same quantity of Ratafia herself, which she had administered to the deceased, and expired within a few hours.

Prompted by this circumstance, Professor Santi, of Pisa, wrote a beautiful little work, to shew that Ratafia has of late years been made

The most celebrated Wine Merchants are; Brunet and Co., No. 3, *Rue de Grammont*—Declè and Lesouef, No. 20, *Rue de la Paix*—Duciaux, No. 57, *Rue du Faubourg S. Honoré*—and Robins, No. 9, *Rue Vivienne*; who likewise sells Tea, and keeps a general Agency Office for the direction of Foreigners.

The best Pastry-cooks are; Douglas, No. 36, *Rue de Rivoli*—Michel, No. 4, *Rue Neuve du Luxembourg*—and Ibbotson and Tavernier, No. 353, *bis, Rue S. Honoré*.

The best Butcher is Cheval, No. 4, *Marché S. Honoré*. He cuts meat in the English manner; and has constantly on sale rounds, and briskets of beef, and neats' tongues, salted à l'Anglaise.

Tea-dealers are; Akerman, No. 10, *Rue S. Marc-Feydeau*—Amet, No. 47, *Rue Neuve S. Augustin*—Milot Piebot, who sells grocery of all kinds, No. 107, *Rue Montmartre*—and Shaw and Co., No. 23, *Place Vendôme*.

Mademoiselle Leroy, No. 345, *Rue S. Honoré*, is a first-rate Dress-maker and Millener—Madame Benoist, No. 33, *Rue Neuve des Petits Champs*, is celebrated for making elegant Ball and Court Dresses—and Madame Heutte, No. 20, *Rue de Richelieu*, is an excellent Dress-maker—Madame Mayer, No. 182, *Rue Montmartre*, and Miss Whittingham, No. 6, *Rue du Petit Bourbon*, S. Sulpice, are good Corset-makers.

Among the most celebrated Tailors are, Barde and Co., No. 8, *Rue Vivienne*; and Froger, No. 15, *Boulevard des Italiens*. Chervy, No. 20, *Rue Feydeau*, is a good Hatter; Ashley, a good Mens' Boot and Shoemaker; and Melinotte, in the *Rue de la Paix*, a good Ladies' Shoemaker: he charges, whether for silk or leather shoes, six francs the pair; for thin boots, from twelve to fifteen francs; and for thick boots, lined with fur, twenty-four francs; Ladies' boots and shoes, ready-made, may, in other shops, be purchased cheaper; and excellent Mens' shoes and boots, together with Ladies' shoes, called *Piquées* (and calculated to resist the chill of brick

with Italian laurel leaves; the extract from which is a deadly poison.

\* These *Piquées* are sufficiently large to

floors), may likewise be met with ready-made at Paris\*.

Among the best Silk-mercers are, Burty, No. 89, *Rue de Richelieu*—Gay and Paris, No. 55, *Rue de Richelieu*—Johnson and Co., No. 18, *Rue Vivienne*—and Richer and Co., No. 16, *Rue Vivienne*. Embroidery, Indian and Merino Shawls, Blonde Lace, Court and Ball Dresses, are found in these Shops. French figured silks and satins cost from ten to fourteen francs the aune, which is an English ell; Levantines from six to ten francs; and slight Florence silks from four to seven francs. Barbaroux, No. 90, *Rue S. Honoré*, is a good Linen and Woollen Draper, who sells at fixed prices—Delisle, No. 46, *Rue S. Anne*, is a celebrated Linen-draper—Durand and Co., No. 18, *Rue Vivienne*, are Linen-drappers, and Dealers in Lace—and at *La Fille mal Gardée*, and *Le Diable Boiteux*, (numbers 9, and 11,) *Rue de la Monnaie*, a large assortment may be found of Silk Goods, Stockings inclusive; Cambrics, and Linen-drapery in general, at fixed prices. Gaillard, No. 8, *Rue de la Paix*, sells the same articles at fixed prices—Durand, 37, and 38, *Galerie du Café de Foy, Palais Royal*, sells Silks, Shawls, &c., and makes Gentlemen's clothes, mantles, pelisses, and spencers. Le Sueur, *Rue de Grammont*, sells Lace.—English Stationery may be purchased of Bedel, No. 10, *Rue Vivienne*; and excellent Rouge of Martin, No. 21, *Rue Grange Batelière*.

Souriau, No. 20, *Rue Feydeau*, is a good watchmaker—Aubert and Bertin, No. 14, *Rue Française*, near the *Rue Tiquetonne*, deal in Musical Clocks and Snuff-boxes—and Deniers, No. 15, *Rue Vivienne*, has a rich collection of Time-pieces, and other articles in bronze.—Morton, No. 5, *Rue du Faubourg S. Honoré*, and Bennet, No. 9, *Rue du Marché S. Honoré*, are English Coachmakers.

Print-sellers are, Constans, No. 5, *Rue Neuve S. Augustin*; and Dauty and Desmaisons, *Galerie de Nemours, Palais Royal*.

Excellent Professors of Dancing, Fencing, Music, and Drawing, may

be worn over shoes, and lined with calico wadding, or cotton, quilted into thin white satin.

be found at Paris. Among those now resident there (1827), are Madame Hildibrand, *Rue Vivienne*, No. 9, who teaches the Harp; Mademoiselle Bataillard, who teaches the Harp and Pianoforte; Monsieur Gobertz, Drawing-master, No. 10, *Rue de Touraine, Faubourg S. Germain*; and Monsieur Bertrand, Junior, Monsieur Coulon, and Monsieur Lebrun, Fencing-masters.

Monsieur Sensier, No. 247, *Rue S. Denis*, is a Notary-public, who understands English, and frequently transacts business for the British Nation; and Messrs. Allen, No. 14, *Rue de Grammont—de la Grange*, No. 27, *Boulevard des Italiens*—Mills and Gunning, No. 12, *Rue du Faubourg S. Honoré*—and Sloper, No. 12, *Place Dauphine*, are English Solicitors.

Messrs. Galignani, Librarians, *Rue Vivienne*, No. 18, sell French, English, Italian, Spanish, and German Books, together with travelling Maps for every part of Europe; and have Reading Rooms, and a large Circulating Library. They publish every morning, Sundays excepted, an English Newspaper; the price of which is, for one month, in France, 9 fr. 50 c.; out of France, 10 fr.—for three months, in France, 25 fr.; out of France, 26 fr.—for six months, in France, 46 fr.; out of France, 48 fr.—for twelve months, in France, 88 fr.; out of France, 92 fr. Subscriptions are received by every Bookseller, and Director of the Post-offices, throughout France, Italy, Switzerland, and Germany: they must be paid in advance.

Mr. Roberts, Surgeon and Apothecary to the British Embassy, resides at No. 23, *Place Vendôme*; where English Medicines may be purchased at the London Dispensary. Neret and Co., Apothecaries and Chemists, No. 309, *Rue S. Honoré*, sell English medicines, and prepare prescriptions in the English manner: and English Patent Medicines are sold at No. 19, *Rue Vivienne*, and prescriptions carefully prepared. Mr. Tupper, an English Surgeon, resides in the *Rue de la Paix*; and the only English Cupper at Paris, Mr. Backler, resides at No.

23, *Rue de Gaillon*, near the *Rue de la Paix*. Baron Dupuytren, an eminent French Surgeon, is at home from ten in the morning till one, and may be addressed either at No. 4, *Place du Louvre*, or 37, *Place S. Germain l'Auxerrois*. Bougon, No. 1, *Rue de l'Observance*, and Lafond, No. 46, *Rue de Richelieu*, are likewise eminent French Surgeons; and the former is at home, daily, from half-past ten till noon. The most eminent Dentists are, Desirabode, No. 154, *Galerie de Pierre, Palais Royal*—Dubeis de Chemant and Son, No. 7, *Rue Vivienne*—Durruthy, No. 27, *Rue de Grammont*—Marmont, No. 7, *Rue Beaujolois, Perron du Palais Royal*—and Theault, No. 15, *Rue Vivienne*.

The prices at the Opera, or *Académie Royale de Musique*, are as follows: Balcony, each person, ten francs—First row of boxes, seven francs and ten sous—Second row of boxes (front), the same price—Third row (front), six francs—Fourth row, three francs and twelve sous—parquet, three francs and twelve sous\*.

The prices at the Theatre Français are: Balcony, and first row of boxes, each person six francs and twelve sous—First gallery, five francs—*Parterre*, two francs and four sous.

The *Messageries Royales*, or Diligence-Office, is in the *Rue Notre-Dame des Victoires*, No. 22: and from this office Diligences go periodically to every Town in France situated on the great roads.

The Offices of the *Coche d'eau de Haute Seine* are situated on the *Quai Dauphin, Ile S. Louis*, No. 6—*Port S. Paul*, No. 8—and *Rue de Bretonvilliers*, No. 1.

Voituriers, returning from Paris to Switzerland and Italy, may frequently be met with at the Hôtel de Toulouse, *Rue Gît-le-Cœur*, No. 6, near the *Pont S. Michel*; and at the Hôtel de Montauban, in the same street; and persons going to Switzerland, or Italy, would of course be able to make a better bargain with these men, than with a French Voiturin.

The Voituriers belonging to Dejean, and those belonging to Emery, may be heard of at the Hôtel de Toulouse;

\* Operas are represented on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

and their prices usually are as follows :

For each inside Passenger from London to Geneva, dinner, supper, and beds inclusive, twenty Louis-d'ors—From London to Florence, thirty-six Louis-d'ors—From Paris to Florence, twenty-six Louis-d'ors—and from Paris to Milan, twenty-two Louis-d'ors.

The expense of breakfasts, and the gratuities to Servants at Inns, are paid by the Passengers.

Each Passenger is allowed a cwt. of luggage.

#### GENERAL POST-OFFICE.

The office where letters are franked, is opened at seven in the morning, during summer, and eight during winter. Letters for foreign Countries must be franked, and letters for France put into the post, before two.

The *Poste-Restante* is open from eight in the morning till seven in the evening.

Letters from Great Britain arrive on Sunday, Monday, Thursday, and Friday.

Letters for Great Britain go every Monday, Tuesday, Friday, and Saturday, and *must be franked to Dover* \*.

Letters for the hereditary dominions of the Emperor of Austria, and likewise for Austrian Italy, go on Mondays, Wednesdays, Fridays, and Saturdays, and must be franked.

Letters for Spain and Portugal go on Tuesdays and Saturdays, and *must be franked*.

Letters for Switzerland go on Mondays, Wednesdays, Fridays, and Saturdays, via Basle; on Mondays, Wednesdays, and Fridays, via Porentruy; and on Tuesdays, Thursdays, and Saturdays, to Geneva, Lausanne, the Valais, &c., and *must be franked*.

Letters go daily, *without being franked*, to the Netherlands, Prussia, all the German States not belonging to the Emperor of Austria, Denmark, Sweden, Russia, and Poland; on Tuesdays, Thursdays, and Saturdays, to the kingdom of Sardinia; and on

Mondays, Wednesdays, and Saturdays, to Nice.

Letters for Parma and Piacenza go on Tuesdays, Thursdays, and Saturdays, and *must be franked*; and letters for southern Italy go on the same days, *without being franked*.

Letters and parcels of particular consequence are ensured, on the payment of double postage. Money likewise may be conveyed with safety, per post, on the payment of five per cent.

#### PETITE-POSTE.

The *Petite-Poste* bags are to be found in the *Rue des Mauvaises-Païroles*, No. 12—the *Rue des Ballets S. Antoine*, No. 1—the *Rue du Grand-Chantier*, No. 7—the *Rue Beauregard*, No. 11—the *Rue Neuve-du-Luxembourg*, No. 3—the *Rue de Verneuil*, No. 20—the *Rue de Condé*, No. 8—the *Rue des Fossés-Saint-Victor*, No. 35, &c. &c. The postage, per letter, is three sous in Paris, and four sous in the environs; and the letters are taken out of the bags, and distributed every two hours †.

#### ROUTE FROM PARIS TO GENEVA THROUGH FONTAINEBLEAU AND DIJON.

- 1 *Villejuif*
- 1½ *Fromenteau*
- 1½ *Essonne*
- 1½ *Ponthiery*
- 1 *Chailly*
- 1½ *Fontainebleau*
- 3 *Fossard*
- 1 *Villeneuve-la-Guyard*
- 1½ *Pont-sur-Yonne*
- 1½ Sens—A third horse, for the six winter months, both going and returning.
- 1½ *Villeneuve-sur-Yonne*
- 1 *Villevallier*
- 1 *Joigny*
- 1½ *Bassou*
- 2 Auxerre—A third horse, for the six winter months, both going and returning. An extra quar-

\* The postage of a common-sized letter for England is fourteen sous; and from England twenty-four sous: but the French Post-office governs its charges according to the weight of letters.

† Laundresses at Paris charge nearly the same price as in London; but persons who reside in the provincial Towns of France may get their linen washed very reasonably.

ter of a post is paid on quitting Auxerre.

- 1 *St. Bris*—A third horse, for the six winter months, both going and returning.
- 2 *Vermanton*
- 2½ *Lucy-le-Bois*—A third horse, for the six winter months, both going and returning.
- 1 *Avallon*
- 2½ *Rouvray*—A third horse, all the year, from Avallon to Rouvray; and *vice versa*, during the six winter months.
- 2 *Maison-neuve*—A third horse all the year from Maison-neuve to Rouvray; but not from Rouvray to Maison-neuve.
- 2 *Vitteaux*
- 1½ *La Chaleur*—A third horse all the year from Vitteaux hither, but not returning.
- 1½ *Pont-de-Pany*—A third horse all the year from this place to La Chaleur, but not returning.
- 2½ *Dijon*—An extra quarter of a post is paid on quitting this city.
- 2 *Genlis*
- 1½ *Auxonne*—A third horse, for the six winter months, both going and returning.
- 2 *Dole*
- 2½ *Mont-sous-Vaudrey*—A third horse, throughout the year, both going and returning.
- 2½ *Poligny*
- 1½ *Montrond*—A third horse, throughout the year, going, but not returning.
- 1½ *Champagnole*
- 1½ *Maison-neuve (Jura)*—A third horse all the year, both going and returning.
- 1½ *S. Laurent (Jura)*—A third horse all the year, both going and returning: a fourth horse going, but not returning.
- 1½ *Morez*—A third horse all the year, both going and returning.
- 1½ *Les Rousses*—A third and fourth horse all the year going, but not returning.
- 1½ *La Vattay*
- 2 *Gex*—This is the last French Post. A third and fourth horse

all the year from Gex to La Vattay; but not returning.

- 2 *Genève*—A third horse throughout the year from Geneva to Gex, but not returning.

The price of post-horses between Geneva and Gex is the same as in France\*.

The road through Dijon and Poligny to Geneva having been already described, it is needless to add any thing further on the subject except this, that Travellers ought not to attempt passing the Jura during winter, nor very early in the spring, lest their progress should be impeded by snow.

ROUTE FROM PARIS TO PONTARLIER AND JOUGNE; ON THE WAY, THROUGH YVERDON AND BERNE, TO LAUSANNE AND GENEVA †.

- 38½ *Dijon*, through Auxerre.
  - 2 *Genlis*
  - 1½ *Auxonne*
  - 2 *Dôle*
  - 2½ *Mont-sous-Vaudrey*
  - 2 *Mouchard*
  - 1 *Salins*
  - 2½ *Levier*
  - 2½ *Pontarlier*... Frontier of France.
  - 2½ *Jougne*... Frontier of Switzerland.
- 57½ posts.

ROUTE FROM LYONS TO GENEVA, BY CERDON AND S. GERMAIN-DE-JOUX.

- 1½ *Mirabel*
- 1½ *Mont-Luel*
- 1½ *Meximieux*
- 1½ *S. Denis*
- 1 *S. Jean-le-Vieux*
- 1½ *Cerdon*
- 1½ *S. Martin-du-Fresne*
- 1 *Nantua*
- 1½ *S. Germain-de-Joux*
- 1 *Chatillon*
- 1½ *Avanchy*
- 1½ *Collonge*

\* See, under APPENDIX, SWITZERLAND, the continuation of this route, from Geneva, by the Simplon, to Milan.

† Pestalozzi's celebrated School is at Yverdon; and four miles from Berne, at Hofwyl, is the Fellenberg School.



- 2 *S. Genix*  
1½ *Genève*.

20½ posts.

ROUTE FROM PARIS, THROUGH  
LYONS, TO CHAMBERY.

29½ *Rouvray*—See the route from Paris to Geneva, through Dijon.

1 *Roche-en-Berny*

1½ *Saulieu*—A third horse for the six winter months, both going and returning.

1½ *Pierre-Ecrite*—A third horse all the year, both going and returning.

1½ *Chissey*—A third horse all the year from Chissey to Pierre-Ecrite; but not returning.

2½ *Autun*—This Town contains about 9,000 inhabitants; and has two Triumphal Gates, *The Porte d'Arroux*, and *The Porte S. André*, both of which merit notice. Autun, once the capital of the *Ædui*, was anciently called *Augustodunum*. Here are several Inns, but *L'Hôtel de la Poste* is that most frequented.

2 *S. Emilan*—A third horse all the year from Autun to S. Emilan; and *vice versâ* for the six winter months. A high and steep Hill. Country beautiful.

1½ *S. Leger*—A third horse all the year from S. Leger to S. Emilan; but not returning.

1 *Bourgneuf*—A third horse all the year, both going and returning.

1½ *Chalons-sur-Saône*—called, by Cæsar, *Cabillonum*. This City, situated at the mouth of the Central Canal, which unites the Saône and the Loire, contains 12,000 inhabitants, and was considerably embellished by Napoleon: its Quay is handsome; and *Les trois Faisans* is a very good hotel. *The Hôtel du Parc*, and the *Hôtel d'Europe*, are likewise good inns. A *Coche d'eau* sets out daily from Chalons for Lyons.

2 *Senecey*

1½ *Tournus*—A third horse both going and returning, for the six

winter months. Inn, *Le Sauvage*, and good.

2 *S. Albin*

2 *Mâcon*—This City, anciently called *Matisco*, contains 11,000 inhabitants; and has a fine Bridge, and a beautiful Quay, from which the Alps are discoverable. The wine of Mâcon is particularly celebrated; and *L'Hôtel d'Europe* is an excellent inn.

2 *Maison-Blanche*

1½ *S. George de Rognains*

1½ *S. Georges-à-Anse*

1½ *Limonest*—A third and fourth horse all the year going, but not returning.

1½ *Lyon*—A third and fourth horse all the year from Lyons to Limonest; but not from Limonest to Lyons. This City is situated near the site of the ancient *Eugdunum*, founded by Manutius Plancus, forty-two years before the Christian era, on a Hill rising above the modern Town, which contains about 100,470 inhabitants, and is, in point of wealth, the second City of France. It stands on a narrow piece of ground, between the rivers Saône and Rhône, anciently the *Rhodanus* and the *Arar*, is encircled by a rich and beautiful country, and owes one of its Bridges, with several other embellishments, to Napoleon. The Quays of the Saône and Rhône are magnificent: and in the capacious and handsome Place de Bellecour is an Equestrian Statue of Louis XIV, in bronze, erected to supply that, by Desjardins, which was destroyed during the Revolution. The Hôtel de Ville is a noble structure; and the Hôtel Dieu one of the best Hospitals in Europe; where an Order of Nuns, an hundred and fifty in number, perform the duty of Nurses; watch over the Sick, administer the medicines, and prepare the diet\*. The public Library, a splendid Apartment, contains above an hundred thousand vo-

\* See BELL'S *Observations upon Italy*.

lumes, eight hundred of which are valuable manuscripts: and among the objects best worth notice in the public Museum, are the following:—Celebrated Drawings, by Poussin; the subject of which is the Seven Sacraments—several Paintings; namely—the Last Supper, by Philippe de Champaigne—an Allegory, by Rubens—a fine Teniers—a Wild-boar Hunt, by Sneyders—and the Resurrection, by Le Brun. Among the Antiquities are—a taurobolic triangular Altar, found on the site of the ancient City, and displaying on one side a Bull's Head decorated with fillets, on another the Head of a Ram, and on the third the Crooked Sword used in sacrifices. This Altar bears an Inscription signifying that, at midnight, on the fifth of the ides of December, a Bull was offered, as an expiatory sacrifice, by the inhabitants of the Colony, for the health of Antoninus Pius—a bronze Fragment of a Horse's Leg, peculiarly fine workmanship, and found in the bed of the Saône, where the rest of the statue was discovered, but could not be raised—a Mosaic Pavement, representing Gymnastic Exercises, and another representing Chariot-races—the Table on which is engraved the Speech made by the Emperor Claudius, in favour of Lyons—Sacrificial Vases, &c. which appear to have belonged to a Temple of Isis—ancient Lamps—Lares—and ancient Armour—all found on the site of *Lugdunum*. There are

four Theatres at Lyons, and several Inns; *L' Hôtel des Ambassadeurs*—*L' Hôtel de Provence*—*L' Hôtel d' Europe*—*L' Hôtel de Nord*—and *L' Hôtel du Parc*\*. The last is the most comfortable; but none of them are good. A Diligence goes daily in four days and a half during summer, and in four days during winter, from this City to Turin. A Diligence goes daily to Marseilles; and a *Coche d'eau* three times a week to Avignon.

The road from Rouvray to Lyons is, generally speaking, tolerable. An extra half-post is paid on entering, and a post on quitting Lyons.

1½ *Bron*—a third horse all the year going, but not returning.

1 *S. Laurent des Mûres*.

1½ *La Verpillière*—This Village contains a tolerable Inn.

1½ *Bourgoin*—A fine road from Bron hither.

2 *La Tour-du-Pin*—This Town is seated on the Bourbre.

1 *Gaz*—Immediately beyond La Tour-du-Pin, on the right, lies the route to Grenoble.

1½ *Pont-de-Beauvoisin*—Frontier of France†. At Guingette, between Gaz and Pont-de-Beauvoisin, the Rhône, the mountains of Bugey, La Chartreuse, and Savoy, are all discoverable. Pont-de-Beauvoisin is situated on the Guieres.

2 *Echelles*—A third horse all the year, both going and returning. The Guieres, a torrent over which a fine Bridge has been thrown, forms the Boundary between France and Savoy; and

This is a cheap place for permanent residence: but persons who wish to live economically, either here, or in any other provincial town of France, should lodge and board in a private house with a respectable French Family. Board and lodging for one person seldom costs more than thirty pounds sterling per annum. House-rent in these towns is cheap; as a comfortable family-residence may sometimes be procured for twenty-five or thirty pounds per annum. Mutton and beef are cheap; the former being, on an average, from three to five pence English the pound; the latter somewhat less. Bread is cheap. Fowls and ducks are about two shillings, English, the couple; and turkeys from two to three shillings each: game also is cheap and plentiful.

† Here, Travellers have to encounter a French Frontier Custom-house on one side of the Bridge, and a Savoyard Frontier Custom-house on the other: at the latter, however, a small fee secures baggage from examination; and at the former, persons who travel in their own carriage are treated with great civility, and have very little trouble. The Inn under the same roof with the French Custom-house is a dangerous sleeping place, several of the bed-rooms being so situated that the beds they contain are damp. There are two smaller Inns, *The Hôtel de Savoie*, and *The Hôtel d'Italie*: and at Echelles, (two posts from Pont-de-Beauvoisin on the Chambéry side,) the Post-house affords good accommodations.

about six miles from this Bridge is the once terrific Passage of *La Chaille* : but the present road being bordered with a strong dwarf wall, every appearance of danger has vanished.

*Echelles* is seated on the *Guieres*, whose waters are here seen issuing impetuously from the mountains of *La Chartreuse* : and about five hundred paces beyond *Echelles* commences the celebrated *Chemin de la Grotte*, made by Charles Emmanuel, second Duke of Savoy ; and so wonderfully improved by the Emperor Napoleon, as to be at this moment one of the safest and most magnificent roads in Europe. The Grotto from which this road derives its name is of a considerable length, lofty, wide, and lighted by three lamps during night.

1½ *S. Thibault-de-Coux* — A third and fourth horse all the year, both going and returning.

Between the *Chemin de la Grotte* and *S. Thibault-de-Coux* the road traverses a lofty mountain ; and near *S. Thibault-de-Coux*, at a short distance from the road, is a fine Cascade, formed by a stream of limpid water, which falls perpendicularly from the height of an hundred and twenty feet.

1½ *Chambery*—A third horse all the year, both going and returning\*. 74½ posts.

*Chambery*, the Capital of Savoy, is pleasantly situated in a fertile valley watered by the rivulets *Albano* and *Leisse* ; and contains about 15,000 inhabitants. *The Royal Palace* is an old Castle, not worth notice ; but *the Church* opposite to it contains good painted glass. *The Promenade* is pretty ; and *the new Theatre* spacious and handsome. The heights which surround this little Metropolis are covered with vineyards, pasturages, and woods. The best Hotel, *Le petit Paris*, is very comfortable ; and *La Poste* is a good Inn.

#### ROUTE FROM PARIS TO LYONS, THROUGH NEVERS AND MOULINS.

7¼ *Fontainebleau*—See the route from Paris to Geneva, through *Dijon*.

An extra quarter of a post is paid on quitting *Fontainebleau* every way, the *Moret*-road excepted.

2 *Nemours*—This little Town is well-placed, well-built, and watered by the river *Loing*, and the Canal of *Briare*. The new Bridge is handsome, and the Inns are tolerably good.

1½ *La Croisiers*

1 *Fontenay*

2 *Montargis*

1½ *La Commodité*

1 *Nogent-sur-Vernisson*

1½ *Bussiere*

1½ *Briare*—This Town has given its name to the Canal which forms a communication between the rivers *Seine* and *Loire* ; the latter of which is seen, covered with vessels, from the hill above *Briare*

2 *Neuzy-sur-Loire*

1½ *Cosne*

1½ *Pouilly*

1½ *La Charité*—pleasantly situated on the *Loire*.

1½ *Pougues*—Here are Mineral Waters.

1½ *Nevers*—This City (anciently *Nivernum*) is seated at the confluence of the *Nièvre* and the *Loire*, over the latter of which rivers there is a fine Bridge. *The Palace of the Dukes of Nevers* is considered as a good specimen of Gothic architecture. *The Choir of the Cathedral* merits notice. Principal Inns, *L'Hôtel de France*, *L'Hotel du Lion d'or* ; &c.

1½ *Magny*

1½ *S. Pierre-le-Moutier*

1½ *S. Imbert*

1½ *Villeneuve*

1½ *Moulins*—This Town, situated on the *Allier*, is embellished by a magnificent Bridge ; and contains the *Mausoleum of Mont-*

\* See, under APPENDIX, ITALY, the continuation of this Route, from *Chambery*, by the *Mont-Cenis*, to *Turin*.

morency, who was beheaded under Louis XIII. It stands in the *Collège Royal*. Best Inns, *L'Al-lier*; *L'Ecu*; and *Le Lion d'or*. In the environs of Bressol, a village near Moulins, there is a considerable quantity of petrified wood.

2 *Bessay*

2 *Varennés*—About noon the famous mountains, called *Puis de Dôme* and *Mont d'or*, are discoverable from this Town.

1½ *S. Gérard*—The Inn here is a good one.

1½ *La Palisse*

1½ *Droiturier*

1 *S. Martin*—A very high situation. The road near this Town exhibits fine landscapes.

1 *La Pacaudière*

1½ *S. Germain l'Epinasse*

1½ *Roanne*—Hence to Lyons the road is very hilly. At Roanne the Loire becomes navigable. Best Inns, *L'Hôtel de Flandres*, and *L'Hôtel du Renard*.

2 *S. Symphorien*

1½ *Pain-Bouchain*

1½ *Tarare*—Peasants usually keep oxen at the foot of the mountain of Tarare, to aid carriages in ascending. Fine views of the Alps between Tarare and Lyons.

1½ *Arnas*

2 *Salvigny*

1½ *Lyon* \*

60½ posts.

#### ROUTE FROM LYONS, THROUGH AVIGNON AND AIX, TO NICE.

1 *S. Fons*

1 *S. Symphorien d'Ozon*—A third and fourth horse all the year, both going and returning.

1½ *Vienne*—A third and fourth horse all the year both going and returning. An extra quarter of a post is paid on entering, and on

quitting Vienne. This City, once the Capital of the *Allobroges*, and made a Roman Colony by Tiberius, contains several Antiquities; among which are a square Building surrounded with fluted Columns of the Corinthian order, about thirty feet high, capitals and bases inclusive, and supposed to have been a Temple dedicated to Augustus—a *Triumphal Arch*, raised in honour of that Emperor—considerable remains of an *Amphitheatre*—and a *quadrangular Pyramid*, reputed to have been a Cenotaph erected by the Romans†.

The wine called *Côte-rotie*, is made near Vienne.

2 *Auberive*—A third horse all the year, both going and returning.

1 *Péage de Roussillon*—A third horse for the six winter months, both going and returning.

1½ *S. Rambert*

1½ *S. Vallier*—This Town, seated at the confluence of the Galaure and the Rhone, contains a good Inn.

1½ *Tain*—celebrated for red and white wine, called *Hermitage*.

2½ *Valence*—A third horse for the six winter months, both going and returning.

Valence, called *Valentia* by the Romans, contains a University, and an Edifice, now made into a Church, which is supposed to have been originally built by the Romans. Pius VI, died here. Best Inns, *La Poste*, and *L'Hôtel Martin*.

1½ *La Paillasse*

1½ *Loriot*

1½ *Derbières*

1½ *Montelimart*—The *Post-house* here is one of the best provincial inns on the Continent.

2 *Donzère*—A third horse all the

\* From La Palisse to S. Gérard a third horse all the year going, but not returning.—From La Palisse to Droiturier a third horse all the year going, but not returning.—From Droiturier to S. Martin a third horse all the year, both going and returning. From Pacaudière to S. Martin a third horse all the year, going, but not returning.—From Pacaudière to S. Germain a third horse all the year, both going and returning.—From Roanne to S. Symphorien a third horse all the year, both going and

returning.—From S. Symphorien to Pain-Bouchain a third horse all the year, going, but not returning.—From Tarare to Pain-Bouchain a third horse all the year, going, but not returning.—From Arnas to Salvigny a third horse all the year, both going and returning.

† Pontius Pilate, after having been deprived of the Office of Procurator of Judea, on account of his malpractices, and banished to Vienne, or its vicinity, died there, by his own hands.

year, both going and returning. This Town contains a good Inn; and the wines of the neighbourhood are excellent.

2 *La Palud*—A third horse throughout the year from La Palud to Donzère.

1½ *Mornas*—A third horse throughout the year, both going and returning.

1½ *Orange*—remarkable for a *Triumphal Arch*, ancient, and almost entire.

2 *Sorgues*—A third horse throughout the year, both going and returning.

1½ *Avignon*—This City, seated on the left bank of the Rhone, and built in the Italian style, was anciently called *Avenio*: it contains 23,000 inhabitants, and a considerable number of handsome edifices; the most striking of which is *the Cathedral*. In the Church of the Cordeliers, now destroyed, were the Mausoleum of the gallant Crillon, and the Tomb of Laura. The spot which the latter occupied is distinguished by a cypress, surrounded with the ruins of the Church, and enclosed in grounds belonging to a gardener. Francis I, ordered the tomb of Laura to be opened, and found there a few small bones, and a leaden box containing ill-written Italian poetry. *The Hôtel d'Europe*, at Avignon, is an excellent Inn; and *The Hôtel de Pétrarque et Laure*, between Avignon and Vaucluse, is celebrated by Travellers for its dinners, consisting of excellent trout and other fish.

The Fountain of Vaucluse is within a few miles of Avignon.

2½ *S. Andiol*—Between this place and Avignon a fine wooden Bridge has been lately thrown over the Durance, anciently *Druentia*; a rapid river, which Travellers were formerly compelled to cross in a ferry, sometimes at the risk of their lives.

1½ *Orgon*—The Inn here is good.

2 *Pont-Royal*—The country, from S. Andiol hither, is, generally speaking, flat and uninteresting.

2 *S. Canat*

2 *Aix*—A third horse, throughout the year, both going and returning. The two last stages are hilly.

Aix, anciently called *Aquæ Sextiæ*, and the Capital of Provence, stands in a spacious plain, watered by the Arc, is handsomely built in the Italian style, and contains 23,700 inhabitants. The Mineral Waters, and Hot Baths here, have long been celebrated. *The Cathedral* merits notice; as that part called *La Rotonde*, is adorned with Columns which once belonged to a Temple of Vesta: the Doors of this Church are finely carved; and the *College-Chapel* is embellished with an Annunciation, and a Visitation, by Puget.

Aix is a cheap Town for permanent residence: its best Inns are, *L'Hôtel du Cours*, *L'Hôtel des Princes*, and *La Mule Blanche*.

An extra half-post is paid on quitting Aix.

1½ *Banettes*

1½ *La Grande Pugère*

2½ *Tourves*—A third horse all the year, both going and returning. Between La Grande-Pugère and Tourves there is a steep Hill; and the whole road from Aix to the last-named Post is at times rough and rotten.

1½ *Brignolles*—This Town is pleasantly situated between the rivers Carancin and Issole. A third horse, during the six winter months, both to go and return.

1½ *Flassans*—A third horse all the year, both going and returning.

1 *Luc*—A third horse all the year, both going and returning. The road from Brignolles hither is good. The country abounds with olives, vineyards, and corn.

1½ *Vidauban*

1½ *Muy*—A third horse all the year, both going and returning.

2 *Frejus*—A third horse all the year, both going and returning. Frejus, called by the Romans *Forum Julii*, still exhibits vestiges of its ancient splendour; namely, *one Arch of the Port* made by Cæsar, and the ruins of an *Aque-*

*duct*, &c.: but what must always render this town memorable is, that Napoleon landed here on his return from Egypt; embarked here, when banished to Elba; and landed again, not far hence, after quitting that Island.

The country round Frejus is magnificently wooded.

2 *Lestrelles*—A third horse all the year, both going and returning. The Mountains from which the last-mentioned Post derives its name may almost vie in height with the Alps; and are richly clothed with myrtles, arbuti, and a great variety of other flowering shrubs. These mountains display beautiful scenery.

3 *Cannes*—A third horse all the year, both going and returning. This is the precise spot where Napoleon landed in 1815.

2 *Antibes*—A third horse all the year, both going and returning. Antibes, anciently called *Antipolis*, and celebrated for the elegance of its *Port*, which is adorned with circular Arcades, somewhat in the style of the ancient Port of Ostia, likewise contains Ruins of an *Amphitheatre*.

4\* *Nice*—A third horse all the year.

66½ posts.

The country between Antibes and Nice is an extensive plain near the Mediterranean sea, embellished with hedges of pomegranates, myrtles and aloes; and watered by the Var, which divides France from the dominions of the King of Sardinia. Travellers going to Nice were formerly obliged to ford the Var, an operation which was always unpleasant, and often dangerous; but a long wooden bridge is now thrown over that torrent.

#### ROUTE FROM LYONS TO AVIGNON, BY WATER †.

Families who wish to descend the Rhone from Lyons to Avignon, may

either take the *Coche d'eau* to themselves for ten Louis-d'ors, or perhaps less, the expense of putting a carriage on board, and disembarking it at Avignon inclusive; or they may, for the same price, hire a private boat. Families who quit Lyons about noon, arrive before six in the evening at *Cordreuil*; where it is usual to sleep. The views on each side of the river, between Lyons and Cordreuil, are beautiful. The next day's voyage is to *Valence*, between which Town and Cordreuil the views are enchanting. A magnificent chain of lofty rocks clothed with vineyards, and crowned with ruins of ancient castles, form the great feature of every landscape; while, here and there, a small village, at the water's edge, and sometimes a large town in a valley between the hills, adds to the richness of the scenery. Deserted Chateaux, and Convents, placed on the pinnacles of craggy rocks, present themselves at every turn of the river; and these rocks frequently appear in such wild and extraordinary shapes, that they might easily be mistaken for castles with giants striding on their battlements. This scenery is rendered doubly beautiful by the immense breadth, peculiar clearness, and great rapidity of the Rhone. *Valence* (where the Post-house, a tolerably good Inn, is the usual sleeping-place on the second night), commands a distant view of the Alps, and stands directly opposite to a picturesque rock, crowned by the remains of a castle. The third day's voyage displays sublime views of the Alps; and early in the afternoon Travellers reach the *Pont S. Esprit*; passing under the middle arch, without experiencing, in consequence, any disagreeable sensation. This celebrated Bridge, three thousand feet in length, is built with consummate skill and beautiful simplicity.

The Inn at *S. Esprit* (the usual sleeping-place on the third night), is good; and the voyage hence to *Avignon*, is accomplished in four hours the next morning. There are two Castles, opposite to each other, not far from the *Pont S. Esprit*, which form a pictu-

\* The distance, according to the French Post-book, is four posts from Antibes to Nice; but the Italian Post-books call it only 2½ posts.—See, under APPENDIX, ITALY, the continuation of this Route from Nice to Genoa.

† The road from Lyons to Avignon and Marseilles being frequently in bad condition, it is advisable for Travellers to go down the Rhone, if possible.



resque view: but near Avignon, the country is flat, and the prospects are uninteresting.

ROUTE FROM AVIGNON TO NISMES  
AND MONTPELLIER.

2½ *La Bégude de Saxe*—A third horse all the year, both going and returning.

2½ *La Four*—A third horse all the year, both going and returning.

1½ *S. Gervasy*—A third horse all the year, both going and returning.

1½ *Nismes*—This City, anciently called *Nemausus*, and said to contain about 40,000 inhabitants, is ornamented with handsome modern buildings; but more particularly worth seeing on account of its Antiquities, one of which, called *La Maison Quarrée*, is supposed to have been a Corinthian Temple, built by Grecian artists, and dedicated, by the people of Nismes, about the year of Rome, 754, to Caius and Lucius, Sons of Agrippa. This splendid specimen of ancient architecture is in high preservation. It has a spacious Portico, supported in front by six fluted Corinthian Columns, and three on each side, reckoning those in the angles twice. Several Steps lead to this Portico, which is the only entrance to the interior building, and the only opening for light. The Temple has thirty columns; ten being detached from the walls, and twenty joined to them. The Columns are twenty-seven feet three inches high; and two feet nine inches in diameter. The total length of the Edifice is seventy-seven feet; its breadth thirty-eight feet six inches; and its elevation sixty-four feet. The Cornices and Friezes, which extend the whole length of the building, are finely executed; as likewise are the Capitals; particularly those parts representing olive-leaves. Another ancient Fabric peculiarly well preserved is the *Amphitheatre*; the exterior Walls of which, the Por-

ticoes, Columns, Pilasters, and Architectural Ornaments are nearly perfect. The form of this building is oval; its greatest diameter four hundred and forty French feet; its smallest three hundred and twenty; its circumference eleven hundred; and its height seventy. Two rows of Porticoes form two circular Galleries, one above the other; each being composed of sixty Arcades, separated by the same number of Tuscan Pilasters in the first range, and of Doric Columns in the second. The principal entrances are four in number; and one of them presents a magnificent Portico, crowned with Bulls' Heads. The circular benches for Spectators, said to have been thirty-two in number, are from eighteen to twenty inches broad. The whole Edifice is constructed with immense blocks of stone; and those seen to project from the top of the outer wall are pierced through in the centre, for the purpose of receiving the masts which supported the awning. A Fountain, near the ruins of the Temple of Diana, merits observation. This Spring rises in a Basin, the diameter of which is about seventy feet, the depth twenty-four; and sometimes, without any apparent cause, the water suddenly encreases, till it becomes a considerable river. A road behind the Fountain leads to the *Turris Magna*, so called because it was the largest of the ninety Towers belonging to the Walls of the ancient Town. Its form is pyramidical; and (being several stories high) it is supposed to have served as a Pharos. Not far distant from this Tower is an ancient Gate, discovered in 1791, and denominated *La Porte de César*. It is built with large blocks of stone, consists of four Arches, and bears an Inscription signifying, that Nemausus owed its Walls and Gates to Augustus. Another ancient Gate, called *La Porte du Nord*, may be seen at Nismes. The

*Palais de la Justice* is a handsome modern structure, remarkable for the Columns which support its Pediment, the superb Hall which separates the several Courts, and the elegant manner in which each Court is decorated. Hotels, *Le Louvre*, and *Le Luxembourg*.

Between three and four leagues from Nismes is *the Pont-de-Gard*, an ancient Aqueduct, which crosses the river Gard, or Gardon, and extends twenty-five English miles, uniting two mountains. The superstructure consists of three ranges of Arches resting on each other. The channel through which the water passes is four feet three inches in breadth; five feet six inches in height; and lined with the *Opus Signinum*. The ranges of Arches are eight hundred and seventy-four feet in length at the upper part; one hundred and fifty-eight feet in elevation from the level of the water of the Gard; and twenty-two feet seven inches in breadth. The blocks of stone which compose this stupendous Fabric are immense; and the whole work is one of the most astonishing productions of antiquity. History does not say by whom it was erected; but the initials "A. Æ. A." still distinguishable on it, are supposed to mean *Aqueductus Ælii Adriani*.

- 1½ *Uchau*—An extra quarter of a post is paid from Nismes hither.
- 1½ *Lunel*—celebrated for its wines.
- 1½ *Colombières*
- 1½ *Montpellier*—This Town, anciently called *Agathopolis*, and supposed to contain 33,000 inhabitants, has long been famed for its climate; which, though unfavourable to weak lungs, is in other respects salubrious. Rain seldom falls here: snow and fogs are equally uncommon; but the *marin*, or sea-wind, produces damp: and the *vent de*

*bise*, which continually visits Montpellier, is of all winds the most piercing\*. The principal Hotels are *Le Cheval blanc*, *L'Hôtel du Midi*, *Le petit Paris*, and *Le Palais Royal*: but persons who purpose to reside any length of time at Montpellier should hire a ready-furnished apartment, and have their dinner from a *Traiteur*. Here are a *Theatre*, an *Aqueduct*, and several pleasant Promenades. Montpellier and Grasse are famous for the best perfumes in France.

The Mason-Spider is an extraordinary insect, which Naturalists report to be found only near

— Montpellier.

14½ posts.

#### ROUTE FROM AIX TO MARSEILLES AND TOULON.

- 2 *Le Grand-Pin*—An extra quarter of a post is paid on quitting Aix. A third horse all the year, both going and returning.
- 2 *Marseille*—Between *Le Grand-Pin* and *Marseilles*, and about half a league from the latter, is one of the finest views in France. *Marseilles*, anciently called *Massilia*, was founded B. C. 539, by the inhabitants of Phocæa, in Asia Minor; who emigrated from their country to avoid the yoke of Cyrus. The wisdom of its laws, its commercial pursuits, and its fidelity to the Romans, rendered *Massilia* in early ages a place of great consequence; but by espousing the cause of Pompey against Cæsar, it incurred the displeasure of the latter; and was punished with loss of independence, wealth, and power. It has a capacious and safe Harbour for merchant vessels, though not for ships of war; as the greatest depth of water is only four fathoms. The entrance to the Town, by a magnificent Promenade, called *Le Cours*, is very striking. *The Hôtel de*

\* The *vent de bise* prevails so much, in all the southern part of France, as to render the climate prejudicial to consumptive persons: and besides this objection to the above-men-

tioned country, there is another, of almost equal magnitude, namely, the natives still retain the character given them by Horace:—  
"Novisque rebus infidelis Allobrox."

*Ville*, a splendid Structure, was built by Puget; and in the Great Council-Chamber are two paintings by Serre, of the Plague at Marseilles. *La Consigne* contains a *Basso-relievo*, by Puget, representing the Plague at Milan; and a celebrated picture by David, called the Plague of S. Roch. *The Lazzeretto* is considered as the best in Europe: one of the *Theatres* deserves notice; and the *Inns* are good\*. Marseilles is supposed to have upward of 111,000 inhabitants. Its Quay and Environs are beautiful; but this Town, during summer, is infested by swarms of mosquitoes; and in autumn scorpions are sometimes found in the houses, and even in the beds.

An extra half-post is paid on quitting Marseilles.

2 *Aubagne*

1½ *Cujes*

2 *Beausset*—A third horse all the year, both going and returning.

2 *Toulon*—A third horse, during the six winter months, from Toulon to Beausset, but not returning.

11½ posts.

Toulon is supposed to contain 28,000 inhabitants; and its Harbour, one of the best in Europe, is appropriated to the reception of line of battle ships. *The Naval Arsenal; the Docks*; (particularly that constructed by Grog-nard;) *the Forges; Sail, Rope, and Mast-houses; the Military Store-house; Fort Joubert; the Hôtel de Ville*, with two colossal *Perses*, in stone, by Puget; and *the Hôpital de la Marine*, under the direction of the Sisters of Mercy, who, like the same description of Nuns at Lyon, perform the duty of nurses, are the objects most worthy of notice in this City. Here are several good Hotels.

Near Toulon is the small Town of *Hyères*, opposite to some Islands of the same name (anciently called the *Stœchades*), and about one league distant from the Sea. This Town is so much celebrated for the excellence of its climate during winter, that *Valetudinarians* are sent hither from

\* *L'Hôtel des Ambassadeurs*, and *L'Hôtel des Empereurs*, are two of the best.

all parts of France; but during the summer months it is particularly un-wholesome. Oranges, lemons, and pomegranates, grow most luxuriantly at *Hyères* in the natural ground; and sugar-canes are said to do so likewise, when properly cultivated.

#### ROUTE FROM PARIS TO BORDEAUX AND BAYONNE.

1½ *Croix de Bernis*

1 *Lonjumeau*

1½ *Arpajon*

1½ *Estrechy*

1 *Etampes*

1 *Montdesir*

1½ *Angerville*

1½ *Thoury*

1½ *Artenay*

1 *Chevilly*

1½ *Orléans*—This City (anciently *Aureliani*) contains about 40,000 inhabitants†. *The Cathedral* merits observation, and the environs are delightful. The *Faubourg d'Olivet* communicates with the City by a celebrated *Bridge*. Orleans is embellished with a University, an Academy of Sciences, and a public Library. *The Hôtel de Ville* contains a portrait of the Maid of Orleans. An extra half post is paid on quitting Orleans, and on entering, by the way of *Ferté S. Aubin*. Inns, *L'Hôtel de France, &c.*

2½ *Ferté S. Aubin*

2½ *Motte-Beuvron*

1 *Nouan*

1½ *Salbris*

1½ *La Loge*

2 *Vierzon*—A small, but ancient Town.—Inns, *Le Croix blanche, &c.*

1½ *Massay*

2 *Vatan*

1½ *Epine-Fauveau*

2 *Châteauroux*—This Town is situated in an extensive and beautiful plain. Best Inn, *S. Catherine*.

2 *Lottier*

1½ *Argenton*

2 *Fay*

2½ *Ville-au-Brun*

2½ *Mortierol*

† Orleans is a remarkably cheap town for permanent residence.

- 2 *Chanteloube*  
 2 *Maison-rouge*  
 1½ *Limoges*—This City (anciently called *Lemovicès*) contains 22,000 inhabitants. *The ci-devant Abbey of S. Martial* is interesting on account of its antiquity. Best Inn, *L'Hôtel du Périgord*. An extra quarter of a post is paid on quitting Limoges.

- 1½ *Aire*  
 2½ *Chalus*  
 1½ *La Coquille*.  
 2 *Thiviers*.

- 1½ *Palissons*  
 2½ *Perigueux*—This City, (anciently called *Petrocorii*) is famed for delicious meat-pies. Here are some *Roman Antiquities*, and near the town is a *Fountain*, remarkable for the daily flux and reflux of its waters. Best Inn, *L'Hôtel de France*.

- 2½ *Massoulie*  
 2 *Mucidan*  
 2 *Mont-pont*  
 2 *S. Médard*  
 2½ *Libourne*  
 1½ *S. Pardoux*  
 2 *Carbon-blanc*

- 2 *Bordeaux*—An extra half-post is paid from Carbon-blanc hither.

*Bordeaux* (anciently called *Burdigala*), one of the largest, richest, and handsomest cities in France, is seated on the Garonne, and supposed to contain 99,000 inhabitants. The objects best worth notice are—the *Cathedral*, ornamented with two lofty Gothic Spires—the *Exchange*—the *Theatre*—the *Quays*—and the remains of *Roman Antiquities*. The wines of *Bordeaux* are excellent; although the climate, during winter, has the reputation of being foggy, damp and cold. Best Inn, *Le Maréchal de Richelieu*.

- 1½ *Boussac*—An extra half-post is paid on quitting Bordeaux.

- 1½ *Castres*

\* A third horse throughout the year at every post, both going and returning, between Orleans and Argenton.

A third horse throughout the year from Argenton to Fay, but not returning.

A third horse all the year between Fay and S. Pardoux, both going and returning.

A third horse for the six winter months, both going and returning, between Bordeaux and Langon.

A third horse all the year, both going and returning, between Langon and Captieux.

- 1½ *Cérons*  
 1½ *Langon*  
 2 *Bazas*—Inn, *Le grand Paris*.  
 2½ *Captieux*  
 2 *Poteau*  
 2½ *Roquefort*  
 1½ *Caloy*  
 1½ *Mont-de-Marsan*—Inns, *L'Etoile, &c.*  
 1½ *Campagne*  
 2 *Tartas*  
 1½ *Pentons*  
 1½ *S. Paul-les-Dax*  
 2 *S. Geours*  
 2 *Cantons*  
 2 *Ondres*  
 1½ *Bayonne*—This Town is finely situated at the confluence of the Nive and the Adour. *The Cathedral* is a venerable Edifice. Travelling-beds may be purchased at Bayonne. Inns, *L'Hôtel du grand Commerce; S. Martin; &c.*  
 100 posta\*.

#### ROUTE FROM PARIS TO BREST.

- 2½ *Versailles*—An extra half-post is paid on quitting this town.  
 2½ *Pont-Chartrain*  
 1½ *La Queue*  
 1½ *Houdan*  
 1 *Marolles*  
 1½ *Dreux*—Memorable for the battle of 1552, under Charles IX.  
 1½ *Nonancourt*  
 1½ *Tillieres*  
 1½ *Verneuil*—Memorable for the battle of 1424.  
 2 *S. Maurice*  
 2½ *Mortagne*  
 2 *Le-Mêle-sur-Sarthe*  
 1½ *Ménilbroust*  
 1½ *Alençon*—An extra quarter of a post is paid on quitting this town.  
 1½ *S. Denis sur Sarlon*  
 1½ *Prex-en-Pail*  
 2 *Ribay*  
 2½ *Mayenne*

A third and fourth horse all the year, both going and returning, between Captieux and Poteau.

A third horse all the year, both going and returning, between Poteau and Roquefort.

A third horse all the year, both going and returning, and a fourth horse going, but not returning, from Caloy to Mont-de-Marsan.

A third and fourth horse throughout the year, both going and returning, between Mont-de-Marsan and Bayonne.

- 2 *Martigné*  
 2 Laval—This Town contains 15,000 inhabitants; there are quarries of jasper in its vicinity. Best Hotel, *La Tête noire*.  
 2½ *Gravelle*  
 2 Vitré—This is a considerable Town.  
 2 *Château-bourg*  
 1½ *Noyal*  
 1½ Rennes—This City, supposed to have 30,000 inhabitants, is the ancient *Candate*, called, under the Roman Emperors, *Urbs Redonis*. The Public Library in the *Hôtel de Ville* merits notice. Best Inns, *L'Hôtel de France*, and *L'Hôtel des Voyageurs*.  
 1½ *Pacé*  
 1½ *Bedée*  
 1½ *Montauban*  
 2½ *Broons*  
 1½ *Langouèdre*  
 2 *Lamballe*  
 2½ S. Brieuc—This Town has a good Port—Inns, *La Croix blanche*, &c.  
 2 *Chatelaudren*  
 1½ *Guingamp*  
 2½ *Belleile-en-terre*  
 2½ *Pontou*  
 2 Morlaix—The Church of *N. D. des Mers* is a singular Edifice; the Hospital is a fine one, and the Port considerable. *L'Hôtel de France* is a good Inn.  
 2½ *Landivisiau*  
 2 *Landerneau*  
 2½ Brest\*—An extra half-post is paid on entering this town, and — on quitting it.  
 75½ posts.

Brest, anciently called *Brivates*, is supposed to contain 27,000 inhabitants; and its Harbour, one of the safest in Europe, is sufficiently capacious to admit five hundred ships of war. The Quays, the Arsenal, and the Theatre, merit notice. The principal Inns are, *L'Hôtel de Provence*; *Le grand Monarque*; *La Tour d'Argent*; and *Le grand Turc*.

Another road from Brest to Paris, through *Lamballe*, *Dol*, *Maienne*, and *Alençon*, is five posts shorter than the road already described.

\* Post-masters are allowed to put on a third horse at almost every stage between Montagne and Brest.

## ROUTE FROM PARIS TO DUNKIRK.

- 1½ *Bourget*  
 1½ *Louvres*  
 1½ *Chapelle-en-serval*  
 1 *Senlis*  
 1½ *Pont S. Maxence*  
 1½ *Bois-de-Lihus*  
 1½ *Gourney*  
 1 *Cuvilly*  
 1 *Conchy-les-Pots*  
 1½ *Roye*  
 1 *Fonches*  
 1 *Marché-le-pot*  
 1½ *Péronne*—Inns, *Hôtel de S. Martin*, &c.  
 2 *Fins*  
 1½ *Bonavy*  
 1½ *Cambray*  
 1½ *Bac-Aubenchoul*  
 1½ *Douay*—Inns, *Hôtel d'Europe*, &c.  
 2½ *Pont-à-Marcq*  
 1½ *Lille*  
 2 *Armentieres*  
 1½ *Bailleul*  
 2½ *Cassel*  
 2½ *Berg-S.-Winor*  
 1 *Dunkerque*

—  
 38½ posts.

Dunkirk, so called from originally containing the Kirk of the Duns, is supposed to have near 30,000 inhabitants. The houses are built with uniformity, the Front of the Church of *S. Eloi* merits notice, and the Quay is a fine one. The best Inns are, The *Hôtel d'Angleterre*; The *Cheval volant*; The *Hôtel de Flandres*; The *Hôtel du Sauvage*; and The *Hôtel du Nord*†.

## ROUTE FROM LILLE TO OSTEND, THROUGH YPRES.

- 2 *Warneton*  
 2 Ypres—The Church of *S. Martin*—and the Canal of *Bösinghen*, merit notice.  
 2½ *Diamude*  
 3 Ostende—See (under “APPENDIX, GERMANY”) the route from Vienna through Ratisbon — and Brussels to Ostend.  
 9½ posts.

† From Dunkerque to Paris, through *Amiens*, is 34 posts; and through *S. Omer*, *Arras*, and *Péronne*, 37 posts.

## ROUTE FROM LILLE TO BRUSSELS.

- 1½ *Pont-à-Tressain*
- 1½ *Tournay*
- 2 *Leuse*
- 1½ *Ath*
- 1½ *Enghien*
- 1½ *Hall*
- 1½ Brussels—See (under APPENDIX, GERMANY) the route from Vienna, through Ratisbon and Brussels, to Ostend.

11 posts.

## ROUTE FROM PARIS TO OSTEND, THROUGH BRUSSELS.

- 1½ *Bourget*
- 2 *Mesnil-Amelot*
- 1 *Dammartin*—This place commands a fine view; and the ruins of the Castle are picturesque.
- 1½ *Nanteuil-Haudouin*
- 1½ *Lévignen*
- 2 *Villers-Cotterets*
- 1½ *Verte-Feuille*
- 1½ Soissons—Anciently called *Suessiones*. The Cathedral, and the *ci-devant Abbey of S. Medard*, where *Louis le Debonnaire* was confined by his children, merit notice. The environs of this City are charming. An extra half-post is paid on quitting Soissons.—Inns, *Le Lion rouge*, &c.
- 2 *Vaurains*
- 2½ *Laon*—Prettily situated on the summit of a hill.
- 2½ *Marle*
- 1½ *Vervins*
- 2½ *La Capelle*
- 2 *Avesnes*
- 2 *Maubeuge*—When Travellers are obliged to send for horses to Donzies, they pay, in consequence, an extra half-post.
- 2½ *Mons*—The famous battle of *Genappe*, which took place in 1792, was fought near Mons—The *Abbey de Wautru* merits notice.
- 1 *Casteau*
- 1½ *Braine-le-Comte*
- 2 *Halle*

1½ Brussels—There is another road, in distance 34½ posts from Brussels to Paris, through *Valenciennes*. Both roads are chiefly paved, and tolerably good; though in some places they want repair\*.

- 1½ *Asche*
- 1½ *Alost*
- 1½ *Quadregt*
- 1 *Gand*
- 2 *Alteren*
- 2 *Bruges*
- 2 *Ostende*.

47½ posts.

## ROUTE FROM PARIS, THROUGH REIMS AND SEDAN, TO LIEGE.

- 12½ Soissons—See the Route from Paris, through Brussels to Ostend.
- 2½ *Braine*
- 1½ *Fismes*
- 1½ *Jonchery*
- 2 Reims—This Town is said to have 30,000 inhabitants. The Cathedral is a venerable Gothic structure, with a beautiful *Front*. The Church of *S. Nicholas*, the *Place-Royale*, and some remains of *Roman Antiquities*, merit notice. At *Courtagnon* and *Méri*, in the neighbourhood of Reims, a large number of fossils are continually discovered. An extra quarter of a post is paid on quitting Reims.
- 2 *Isle*
- 2½ *Rethel*
- 1½ *Sauce-au-Bois*.
- 1½ *Launoy*
- 2½ *Mezières*—An extra quarter of a post is paid on quitting this town. A third horse all the year between *Rethel* and *Launoy*, and *Launoy* and *Mezières*.
- 2½ Sedan—Here is a good Arsenal and a Cannon-foundry. The great *Turenne* was born at Sedan. Best Inns, *La Croix d'or*, and *La Croix d'argent*.

\* Persons who go from Brussels to Paris, through *Genappe*, *Valenciennes*, *Mons*, *Cambray*, and *S. Quentin*, should visit, at the last-named Town, the Tunnel cut through solid rocks, and passing three miles under ground, to facilitate the inland navigation from *Cambray* to

the Capital. This Tunnel, one of the most patriotic works of Napoleon, is well ventilated, lighted by means of lamps, and usually provided with water about six feet deep. It admits one barge only at a time, towed by men, who have a commodious gallery to walk in.



- 3 *Palizout*  
 2½ *Tetin*  
 2 *Marche*  
 2 *Bouzin*  
 2 *Nandrin*  
 2 *Liege*—See (under "APPENDIX, GERMANY") the Route from Brussels, through Aix-la-Chapelle and Liege, to Spa.  
 45

ROUTE FROM PARIS TO STRASBURGH, THROUGH CHALONS-SUR-MARNE, S. DIZIER, BAR-LE-DUC, NANCY, LUNEVILLE, PHALZBOURG, AND SAVERNE.

- 1½ *Bondy*—This Town gives its name to the neighbouring forest.  
 2 *Claye*—Between Paris and Meaux is a plain, famed for the retreat of the Swiss, in 1567, under Pfyffer, who escorted Charles IX, Catherine de Medicis, and the ladies of her court, in safety to Paris, by cutting his way through the army of their enemies.  
 2 *Meaux*—This Town stands in a beautiful plain, watered by the Marne, and was the first place which deserted the party of the League, and submitted to Henry IV. Over one of the gates are these words: *Henricum prima agnovi*. Good cheeses are made at Meaux. Inns, *Le Sirene*, *La Croix d'or*, &c.  
 1½ *S. Jean*  
 1 *La Ferté-sous-Jouarre*—A small Town embellished with pretty walks.  
 2 *La Ferme-de-Paris*  
 1½ *Château Thierry*—The birth-place of La Fontaine. Inn, *Les Mariniers*, *Paroy*  
 1½ *Dermans*—Inn, *Le Lion d'or*.  
 1 *Port-à-Binson*  
 2 *Epernay*—Famed for its wines.  
 2 *Jâlons*  
 2 *Chalons-sur-Marne*—the ancient *Duro Catalaunum*, contains two remarkable edifices, the Cathedral built in the thirteenth century; and the *Hôtel de Ville*: but what chiefly merits notice is the Promenade called *Le Jard*. Near this City Attila was de-

feated by the Franks and Romans. Best Inns, *La Cloche d'or*; *Le Palais-Royal*; *La Ville de Paris*; *La Croix d'or*; and *La Ville de Nancy*. An extra quarter of a post is paid on quitting this town.

- 2 *La Chaussée*  
 2 *Vitry-le-Français*—Built by Francis I.  
 2 *Longchamp*  
 1½ *S. Dizier*—Here the Marne becomes navigable.  
 1½ *Saudrupt*  
 1½ *Bar-le-Duc*—Famous for sweetmeats, trout, and excellent wine. Inns, *Le Cygne*, &c.  
 2 *Ligny*  
 1 *S. Aubin*  
 1½ *Void*—Inn, *L'Angle Royal*.  
 1½ *Lay-Saint-Remy*  
 1½ *Toul*—The principal Church merits notice. The wines of Toul are good.  
 1½ *Velaine*  
 1½ *Nancy*—This fine City suffered cruelly from a battalion of Republicans, who passed through it in 1792, and destroyed all the *chefs-d'œuvres* of art they unfortunately met with. The *Place-Royale* merits notice, as do the *Tombs of the ancient Dukes of Lorraine*, in the *ci-devant Franciscan Church*. The Cloister of the Franciscans *au bon secours* contains the *Grave of Stanislaus*, the great embellisher of this City. The theatre is pretty, and the *Hôtel de petit Paris* and the *Hôtel Royal* are the principal Inns. An extra quarter of a post is paid on quitting Nancy.  
 2 *Donbasle*  
 1½ *Lunville*  
 1½ *Bentmonil*  
 2 *Blainmont*  
 2 *Heming*  
 1 *Sarrebourg*—Here the Sarre becomes navigable.  
 1 *Hommertin*  
 1 *Phalzburg*  
 1½ *Saverne*—The road over the mountain of Saverne is much celebrated, and does honour to human industry.  
 1½ *Wasselonne*  
 1½ *Ittenheim*

## 1½ Strasbourg.

60½ posts\*.

Strasbourg (anciently called *Argentoratum*) contains 50,000 inhabitants. Its *Cathedral*, denominated *the Munster*, is a magnificent Gothic Pile, with embellishments of various ages. The Choir was built during the reign of Charlemagne, and escaped the mischief which happened to this Church in the eleventh century. The Nave was rebuilt in the twelfth century. The stupendous *Belfry*, begun in 1229, was not finished till two hundred years afterwards. It is a wonderful structure, four hundred and sixty-one English feet above ground; a height nearly equal to that of the great Pyramid of Egypt. *The Munster Clock* is a master-piece of the mechanical art, and the interior of the Church contains fine specimens of Painted Glass. *The Mausoleum of Marshal Saxe*, in the Church of S. Thomas; the *Military Hospital*, *Barracks*, and *Store-houses*, and the *wooden Bridge* thrown over the Rhine, deserve notice. In the *Arsenal* is the Armour of Gustavus Adolphus of Sweden; and on one of the Islands formed by the Rhine is an elegant Monument, erected by Napoleon to the memory of General Desaix. Strasbourg contains a *Public Library*, (open on Tuesdays, Thursdays, and Saturdays,) and a handsome *Theatre* built of stone. The best Inns are *L'Hôtel de l'Esprit*; *L'Hôtel de la Fleur*; *La Ville de Lyon*; and *La Maison rouge*.

ROUTE FROM PARIS TO STRASBURGH, THROUGH TROYES, LANGRES, VESOUL, BEFFORT, AND BASLE.

- 1 Charenton
- 1½ Grosbois
- 1 Bris-Comte-Robert
- 2 Guignes
- 1 Mormant
- 1½ Nangis
- 1½ Maison-rouge
- 1½ Provins

\* A third horse all the year between Epernay and Jäalons.

Ditto between S. Dixier and Saudrupt.

Ditto between Saudrupt and Bar-le-Duc.

Ditto between Ligny and S. Aubin.

## 2 Nogent-sur-Seine

## 1 Pont-sur-Seine

## 1½ Granges

## 1½ Grès

2½ Troyes—This very old City is supposed to contain about 27,000 inhabitants. *The Nave of the Cathedral—the Church of S. Etienne*—and *the Château* (once the residence of the Counts of Champagne,) are the objects best worth a Traveller's attention. The water here is scarcely drinkable. An extra half-post is paid on quitting Troyes. Inns, *L'Hôtel du Mulet*, &c.

## 2½ Montierame

## 1½ Vaudœuvre

2½ Bar-sur-Aube—Celebrated for its wines.

## 1½ Colombey

## 1 Suzennecourt

2 Chaumont—The *Front of the College Church* is admired. Best Inn, *L'Arbre d'or*.

## 2 Vesaignes

2 Langres—This is the highest-situated Town in France. Several Roman Antiquities have been found here; and *the Peristyle of the Choir of the Cathedral* appears to be the remains of a Pagan Temple. Inns, *L'Etoile*, and *La Comète*, the latter outside of the walls.

## 1½ Griffonottes

## 1½ Fay-Billot

## 1½ Cintrey

## 1½ Combeau-Fontaine

## 1½ Pont-sur-Saone

1½ Vesoul—Celebrated for its wines.

Principal Inns, *Les Diligences*; *L'Aigle noir*; *La Tête d'or*. At *Leugne*, a village to the east of Vesoul, there is a famous *Grotto*. *The Mineral Waters of Luxuel* are only six leagues from Vesoul.

## 1½ Calmeutier

2 Lure—This Town is peculiarly situated on an Island formed by a pond, and surrounded with woods and mountains.

Ditto between Velaine and Nancy.

Ditto between Blamont and Heming.

Ditto between Saverne and Wasselonne.

A third horse during the six winter months, between Ittenheim and Strasbourg.

- 2½ *Champagney*  
 2 *Béffort*—A strong Town. Principal Inns, *Le Luxembourg*; *La Ville de Versailles*; *Le Sauvage*.  
 2 *Chavanès*  
 2 *Altkirk*  
 2 *Trois-Maisons*  
 2 *Basle*\*—Frontier-town of Switzerland. See (under "APPENDIX, GERMANY") the route from Augsburgh to Constance, Schaffhausen and Basle. Travellers ought to avoid arriving late at night here, lest the gates of the town should be shut.  
 1 *S. Louis-sous-Huningue*  
 1½ *Gros-Kempt*  
 2 *Bantsenheim*  
 1½ *Fessenheim*  
 1½ *Neuf-Brisack*—Built by Louis XIV. The Post-house is out of the town.  
 2 *Markolsheim*  
 2½ *Friesenheim*  
 1½ *Kraft*.  
 2 *Strasbourg*—You drive through — the beautiful plains of Alsace,  
 74½ and discover, at a great distance, the Munster-Tower of Strasbourg.

#### ROUTE FROM PARIS TO BESANÇON THROUGH LANGRES.

- 34½ to *Langres* — See "Route from Paris to Strasbourg, through Troyes."  
 1½ *Lonjeau*  
 3 *Champlitte*  
 2½ *Gray*—A pretty Town. Principal Inns, *La Ville de Lyon*, and *Le Chapeau rouge*.  
 1½ *Bonboillon*

\* Persons who like water-parties should, if possible, go down the Rhine to Strasbourg.

† A third horse all the year from Lyons to Bron; but not returning.

Ditto, from Bourgoin to Eclosse; but not returning.

Between Eclosse and La Frette, a third horse during the six winter months, both going and returning.

A third and fourth horse throughout the year from Voreppe to Rives, but not returning.

‡ ROUTE FROM GRENOBLE TO GAP, LEADING TO MONT-GENÈVRE; AND THENCE TO TURIN; BY WAY OF EMBRUN, MONT-DAUPHIN, AND BRIANÇON.

- 2 *Vizille*—It is much to be lamented that there are no relays of post-horses on the direct line from Vizille to Briançon

- 1½ *Recologne*  
 2 *Besançon*.  
 —  
 47 posts.

Besançon, anciently called *Vesontio*, and supposed to contain 30,000 inhabitants, is a large and handsome Town, seated on the Doubs, and possessing a strong Citadel, erected on a rock by Louis XIV. Here are several remains of antiquity; the most interesting of which are, an *Amphitheatre* of an hundred and twenty feet in diameter; a *Triumphal Arch*, and the ruins of a *Temple*. Principal Inns, *L'Hôtel National*; *L'Hôtel de France*; &c. The environs of this town are picturesque; and contain celebrated *Warm Baths*.

#### ROUTE FROM PARIS TO GRENOBLE.

- 60½ To *Lyons*—See the Route from Paris to Lyons, by Auxerre and Autun.  
 1½ *Bron* †  
 1 *S. Laurent-des-Mûres*  
 1½ *Verpilliere*  
 1½ *Bourgoin*  
 1½ *Eclosse*  
 2 *La Frette*  
 1½ *Rives*  
 1½ *Voreppe*  
 2 *Grenoble*

—  
 74 posts‡.

This City, seated on the Isere, and anciently called *Gratianopolis*, is supposed to contain 22,000 inhabitants; and gave birth to Bayard, the "*Chevalier sans peur et sans reproche*," whose Statue ornaments the College

and Mont-Genèvre; as a fine road has been lately made over this Alp, which is considerably lower than Cenis, and provided with a Convent for the accommodation of Travellers.

A third horse all the year between Grenoble and Vizille.

1 *La Frey*—A third and fourth horse all the year going, but not returning.

1½ *La Mure*—A third horse all the year, both going and returning.

1½ *Souchons*—A third horse all the year, both going and returning.

1½ *Corps*—A third horse all the year, both going and returning.

2 *La Guingette-de-Boyer*

1½ *Brutinet*

1½ *Gap*—The last Post-house established on this road is at Gap. Principal Inns, *Hôtel de Laval*, *Hôtel de Marchand*.  
 —  
 11 posts.

here, which merits notice; as do the *Hôtel of the Prefect, the Palais de Justice, and the Bridge* thrown over the Drac. *The seven Wonders* in the environs of Grenoble, (which, by-the-by, do not quite deserve their name) are—*La Tour sans Venin—La Fontaine ardente—La Montagne inaccessible—Les Cuves de Sassenage—Les Pierres ophtalmiques de Sassenage—La Manne de Briançon*—and *La Grotte de N. D. de la Balme*.

#### ROUTE FROM PARIS TO PERPIGNAN, THROUGH TOULOUSE.

40½ Limoges—See the Route from Paris to Bordeaux.

3 Pierre-Buffière.

1½ Magnac

1½ Masserè

2½ Uzerche

2 Saint Pardoux

1½ Donzenac

1½ Brive

2½ Cressensac

2 Souillac

2½ Peyrac

2½ Pont-de-Rhodes

2½ Pélacoy

2½ Cahors—Anciently called *Cadurci*. Here are some remains of a *Roman Amphitheatre*.

3 Madeleine

2 Caussade

2½ Montauban—A handsome Town, beautifully situated on a hill; and containing 25,000 inhabitants. The best Inns are, *L'Hôtel de France; Le grand Soleil; and Le Tapis verd*. An extra quarter of a post is paid on quitting Montauban.

2½ Canals

1½ S. Jorry

2½ Toulouse

82½ posts.

This City, watered by the Garonne, and anciently called *Tolosa*, contains 55,500 inhabitants. *The Hôtel de Ville* and *the Bridge* merit attention; the latter being one of the finest

in Europe. Toulouse is embellished with a variety of pleasant Promenades. Principal Inns, *L'Hôtel du Nord; L'Hôtel de France; L'Hotel d'Angleterre; &c.*

1½ Castanet—An extra quarter of a post is paid from Toulouse to Castanet.

1½ Bassiège

1½ Villefranche

2½ Castelnau—This Town is near the great Canal of Languedoc. Inns, *Notre Dame, &c.*

1½ Villepinte

1 Alzonne

2½ Carcassonne—In the Upper-town is a Castle which contains *some old Law-deeds*, written in a very peculiar manner upon the bark of trees. Principal Inns, *L'Hotel de L'Ange; L'Hotel de S. Jean; and L'Hotel de petit Paris*.

2 Barbeirac

1½ Moux—A plain covered with olives, vines, corn, and mulberry-trees, and encircled by barren rocks.

2 Cruscades

2½ Narbonne—Here are *Ruins* of several *Roman Edifices*, and in the *Cathedral* is the *Tomb of Philip the Bold*. Principal Inns, *L'Hôtel de la Daurade, and L'Hôtel de la Poste*. This City was anciently called *Narbonensis*.

2½ Sigean

2 Fitou

1½ Salces

2 Perpignan—*The great Church* deserves notice. Best Inn, *L'Hôtel des Ambassadeurs*.

109½ posts.\*

#### ROUTE FROM PARIS TO LA ROCHELLE, THROUGH CHARTRES, TOURS, AND POITIERS.

2½ Versailles

2 Connières

1½ Rambouillet—Here is a strong Castle, in which Francis I. expired.

drink-money for the driver inclusive.

A third horse all the year between Villefranche and Castelnau; for the six winter months between Castelnau and Villepinte; ditto, between Carcassonne and Barbeirac; and all the year between Narbonne and Perpignan.

\* Post-masters are authorized to put on a third horse at every stage between Limoges and Grisolles; and, at Souillac, the Post-master is authorized to add a pair of oxen to every four-wheeled carriage, going either to Peyrac or Cressensac; charging three francs,

- 1½ *Epernon*  
 1 *Maintenon*  
 2½ *Chartres*—anciently called *Carnutes*. *The Cathedral* and its *Belfry* are worth seeing. Inns, *Le Grand Monarque*, &c.  
 2 *La Beurdiniere*  
 2 *Bonneval*  
 2 *Châteaudun*  
 1½ *Cloye*  
 2 *Pezou*  
 1½ *Vendôme*  
 1½ *Neuve S. Amand*  
 1½ *Château-Regnault*  
 2 *Monnoye*  
 1½ *Tours*—Anciently called *Turonnes*. This Town, pleasantly situated on the *Loire*, contains 23,000 inhabitants. *The Bridge—the Quays—the Towers* of the ancient Abbey of *S. Martin*—and *the Promenade du Mail*, deserve notice. *The Cathedral Library* contains valuable Manuscripts. *Tours* is one of the most eligible situations in France for a permanent residence; the society being good, the surrounding country beautiful, and the climate salubrious, and seldom visited by the *vent de biss*; added to which, provisions and house-rent are cheap. An extra quarter of a post is paid on quitting *Tours*, except by way of *Monnoye*. Inns; *L'Hôtel d'Angleterre*, &c.  
 1 *Carrés*—This country is watered by the *Loire* and the *Cher*, and famed for excellent fruits.  
 1 *Montbazou*  
 1 *Sarigny*  
 2 *S. Maure*  
 2 *Ormes*  
 1½ *Ingrande*  
 1 *Chatellerault*  
 1 *Barrea-de-Ninré*  
 1 *La Tricherie*  
 1 *Clan*  
 2 *Poitiers*—This Town, formerly called *Pictavium*, is built at the confluence of the *Clain* and the *Boivre*, and said to contain 22,000 inhabitants. Here are the remains of an ancient Theatre, and a *Triumphal Arch*, or

\* A third horse all the year between *Monnoye* and *Tours*.

Ditto, for six months, between *Tours* and *Ormes*.

Ditto, all the year, between *Poitiers* and *Lu-*

*Aqueduct*. *The Cathedral* was begun in the eleventh century by *Henry II*, of *England*; and its *Choir* is much admired by lovers of Gothic architecture. Best Inns, *L'Hôtel de France*; *L'Hôtel d'Europe*; and *La Poste*.

- 1 *Croutelle*  
 2½ *Luignan*  
 1½ *Villedieu-du-Perron*  
 2 *S. Maixent*  
 1½ *La Crèche*  
 1½ *Niort*—This Town has a Gothic Church, which was built by the English. Principal Inns, *Le Raisin de Bourgogne*; *Les trois Pigeons*; *L'Hôtel de la Paix*, &c. *Niort* is said to have 15,000 inhabitants.  
 1½ *Frontenay*  
 1½ *Mauzé*  
 1 *Laigne*  
 1½ *Nuailly*  
 1½ *Groland*  
 1 *La Rochelle*—Here are the remains of a celebrated *Dike*, which was constructed by Cardinal *Richelieu*. *La Rochelle* contains 18,000 inhabitants; its Harbour is safe and commodious; and its principal Inns are, *L'Hôtel des Ambassadeurs*; *Les trois Chandeliers*; *L'Hôtel des Princes*, &c. The road through *Tours* and *Orleans* to *Rochele* is 61 posts; and that through *Vendôme*, *Tours*, *Poitiers*, *Niort*, and *Saintes*, 69 posts and a half\*.

61 posts.

#### ROUTE FROM PARIS TO CHERBOURG, THROUGH CAEN.

- 1 *Courbevoie*  
 1½ *S. Germain-en-Laye*  
 1½ *Triel*  
 1 *Meulan*  
 2 *Mantes*  
 1½ *Bonnieres*  
 2 *Pacy*  
 2 *Evreux*  
 2½ *La Commanderie*  
 2 *La Riviere-Thibouville*

signan.

Ditto, all the year, between *La Crèche* and *La Laigne*.

Ditto, during the six winter months, between *La Laigne* and *Nuailly*.

- 1½ *Le Marché-neuf*  
 1½ *L'Hotellerie*  
 1½ *Lisieux*  
 2 *Estrées*  
 1½ *Moult*  
 2 Caen—a large City, containing 36,000 inhabitants, is remarkable for being the burial-place of William the Conqueror, of England; whose Tomb is in the *Church of S. Etienne*. The Steeples of this Church deserve notice; as does the ancient *Abbaye aux Hommes*, now a Royal College. The *Abbaye aux Dames* was built by William the Conqueror and his Queen Matilda. Some of the Churches contain beautiful Stained Glass: and the basin of the River, below the Town, is magnificent. Principal Inns; *L'Hôtel d'Angleterre*; *L'Hôtel d'Espagne*; *L'Hôtel de la Victoire*; and *L'Hôtel de la Place Royale*. This is a cheap and eligible City for a permanent residence. An extra quarter of a post is paid on quitting Caen.

- 1½ *Bretteville l'Orgueilleuse*  
 2 *Bayeux*  
 1½ *Vaubadon*  
 2½ Saint Lo—Inn, *Le Soleil levant*.  
 1½ *S. Jean Day*  
 1½ *Carentan*  
 1½ *Sainte-Merc-Eglise*  
 2 *Falognes*  
 2½ *Cherbourg*—The improvements made in this Harbour by Napoleon highly merit notice. Inns, *L'Hôtel d'Angleterre*; *Hôtels de France, de Londres, du Nord, du Grand Monarque, and de la Baraque*.  
 44½ posts.

#### ROUTE FROM PARIS TO L'ORIENT, THROUGH RENNES.

- 44½ Rennes—See the route from Paris to Brest.  
 2 *Mordelles*  
 2½ *Plélan*  
 3 *Ploërmel*  
 1 *Roc-S. André*  
 2 *Pont-Guillemet*

\* A third horse, during the six winter months, between Rennes and Plélan.

Ditto, the whole year, between Plélan and Ploërmel.

- 2½ Vannes—supposed to stand on the site of the ancient *Dariorigum*, is situated near the Celtic Monuments of Carnac, which ought not to escape a Stranger's notice. Inns, *Le Dauphin*, *Le Lion d'or*, and *L'Hôtel de France*.

- 2 Aray—Near this Town is a *ci-devant Chartreuse*, which merits notice.

- 2 *Landevant*

- 1½ *Hennebon*

- 1½ *L'Orient*—This is one of the prettiest Towns in France. Inns, *L'Hôtel de Commerce*, *L'Hôtel de France*, &c.

64 posts\*.

#### ROUTE FROM PARIS TO NANTES.

- 10½ *Dreux*—See the Route from Paris to Brest.

- 1½ *Morvillotte*

- 1 *Château-neuf*

- 1 *Digny*

- 1½ *La Louppe*

- 2½ *Regmalard*

- 2 *Bellesme*

- 2 *S. Cosme-de-Vair*

- 1½ *Bonnetable*

- 2 *Savigné*

- 1½ Le Mans—This Town, watered by the *Sarte*, contains above 18,000 inhabitants; its *Cathedral* merits notice. Its principal Inns are, *Le Croissant*; *Le Dauphin*; and *La Boule d'or*.

- 2 *Guessolard*

- 1 *Fouletourte*

- 2½ *La Fleche*

- 1½ *Durtal*

- 2 *Suette*

- 2½ Angers—A large and populous Town, seated on the *Mayenne*. Inns, *La Boule d'or*; *Le Lion d'or*; and *Le Cheval blanc*.

- 2½ *S. Georges*

- 1 *Champtoce*

- 1½ *Varades*

- 1½ *Ancenis*

- 1½ *Oudon*

- 1½ *La Salleraie*

- 1½ *Nantes*

49½ posts.

Ditto, during the six winter-months, between Ploërmel and S. André.

Ditto, the whole year, between S. André and Vannes.



Nantes, the *Condivicnum* of the Romans, and one of the most considerable Cities in France, contains 80,000 inhabitants. It is built at the confluence of the rivers Eudre and Sèvres with the Loire, and has twelve Bridges; most of which are handsome. Inns, *L'Hotel de France*, *L'Hotel des Etrangers*, &c. An extra quarter of a post is paid on quitting this City.

ROUTE FROM NANTES, THROUGH  
RENNES, TO SAINT-MALO.

- 1½ *Gevres*
- 1½ *La Croix-Blanche*
- 2 *Nozay*
- 1½ *Derval*
- 1½ *Breharaye*
- 2 *Roudun*
- 2 *Bout-de-Lande*
- 2 *Rennes*—The butter of this neighbourhood is reputed to be the best in France; particularly that made on a farm called *La Prevalaye*.
- 2½ *Hedè*
- 2½ *Saint-Pierre-de-Plesguen*
- 1½ *Château-neuf*
- 1½ *Saint-Malo*—An extra half-post — is paid if the tide be high.
- 22¼ posts\*.

S. Malo is built on a rock, surrounded by sea, and communicating with the land by a Causey, called the *Sillon*. The *Ramparts and Public Walks* command a fine prospect. Inns, *L'Hôtel de France*, *L'Hôtel des Voyageurs*; *L'Hôtel du Commerce*, &c.

ROUTE FROM PARIS TO PLOMBIÈRES.

- 21 *Chalons-sur-Marne*. See "Route from Paris to Strasburgh, through Chalons-sur-Marne."
- 2 *La Chaussée*
- 2 *Vitry-sur-Marne* — Inns, *L'Epée Royale*; *La Croix d'or*, &c.
- 2 *Longchamp*
- 1½ *Saint-Dizier*
- 1½ *Saudrupt*—A third horse, through-

out the year, going and returning.

- 1½ *Bar-le-Duc* — Inns, *Le Cygne*, *Le Lion d'or*, &c. A third horse, throughout the year, going and returning.
- 2 *Ligny*
- 2½ *Houdelaincourt*
- 2½ *Domremy*—A third horse, throughout the year, going and returning.
- 1½ *Neufchâteau*
- 1½ *Chatenoy*
- 3 *Mirecourt*
- 2½ *Darnieulle*—A third horse for the six winter months, going and returning.
- 1½ *Epinal*
- 2 *Xertigny*—A third horse, throughout the year, going and returning.
- 1½ *Plombières* — A third horse, throughout the year, going and returning.
- 51½ posts.

Plombières, a pretty Town, seated on the *Angronne*, between two steep Hills, and reputed to contain 1,200 inhabitants, is famed for its Warm Mineral Waters, and Baths.

ROUTE FROM PARIS TO BAR-  
REGES AND BAGNERES.

- 76½ *Bordeaux* — See "Route from Paris to Bordeaux and Bayonne."
- 1½ *Bouscaut*—A third horse for the six winter months going and returning.
- 1½ *Castres*
- 1½ *Cérons*
- 1½ *Langon*—A third horse, for the six winter months, going and returning.
- 2 *Bazas*—A third horse, throughout the year, going and returning.
- 2½ *Captieux*—A third horse, throughout the year, going and returning.
- 2 *Poteau*—A third and fourth horse, throughout the year, going and returning.

\* A third horse all the year between Nantes and Gevres.

Ditto, during the six winter-months, between *La Croix Blanche* and *Novay*.

Ditto, during the six winter-months, between *Bout-de-Lande* and *Rennes*.

A third horse, all the year, between *Rennes* and *Hedè*.

Ditto, during the six winter-months, between *Hedè* and *Château-neuf*; and all the year between *Château-neuf* and *S. Malo*.

2½ *Roquefort*—A third horse, for the six winter months, going and returning.

3 *Villeneuve-de-Marsan*—Inns, *L'Etoile*, and *La Providence*. A third and fourth horse, throughout the year, going and returning.

2½ *Aire*—A third horse, throughout the year, going and returning.

2 *Garlin*—A third horse, throughout the year, going and returning.

1½ *Auriac*—A third horse, throughout the year, going and returning.

2½ *Pau*—A third horse, throughout the year, going and returning.

Pau, the birth-place of Henry IV, of France, contains about 11,000 inhabitants; and the Cradle of the King, made with the shell of a large tortoise, together with his Statue in marble, (and a strong likeness,) may still be seen in the now decaying Palace where he was born. Provisions at Pau are abundant and cheap; Lodging-houses good; and, if taken by the half-year, a large and commodious apartment may be hired for six hundred francs; the Society also is good; and the situation of the Town lovely\*.

3 *Lestelle*—A third horse, throughout the year, going and returning.

2 *Lourdes*—Inns, *La Clef d'or*; *Le Lion d'or*; and *Les Pyrenées*.

2½ *Pierrefitte*—A third horse, throughout the year, going, but not returning. Inn, *La Poste*.

2 *Lux*—A third and fourth horse, throughout the year, going and returning. Inn, *Casaux's Hotel*.

1 *Barréges*—A third and fourth horse, throughout the year, — going and returning.

124½ posts.

Barréges, situated in a mountainous country, and containing about 700 inhabitants, has long been famed for the efficacy of its Mineral Waters, in diseases of the liver, rheumatic affections, and gunshot wounds: but the barrenness of the soil by which it is surrounded, and the host of Cripples who are its occasional visitors, render this Town a melancholy abode.

Not far distant from Barréges is *Bagnères de Bigorre*, a small Town, seated on the Adour, and celebrated for its Mineral Waters, and Warm Baths; which were held in high estimation by the ancient Romans, and still retain great celebrity. Spring and Autumn are the seasons when Invalids frequent Barréges and Bagnères. The latter is furnished with good but high-priced lodgings: provisions, however, are cheap; and for a well-cooked dinner, sufficient for two masters and two servants, the usual charge is three francs.

From Bagnères an interesting excursion may be made into the Pyrenées, (partly on horseback, and partly in *chaises-à-porteur*,) through the fertile *Valley of Campan* to *Grip*—*Barréges*—*Lux*—*S. Sauveur*, (a small but sweetly situated Village, composed entirely of Lodging-houses)—*Gavarnio*, particularly well worth notice, on account of its romantic, picturesque, and sublime scenery—and thence back to *Lux*—and by *Pierrefitte*, and *Cauterets*, (another Watering-place, which is much frequented,) through *Lourdes* to *Bagnères*.

\* Pau carries on an extensive commerce in Hams, (improperly called hams of Bayonne,)

and smoked Legs of Geese. The best Inns here are, *Le Grand Cerf*, and *L'Hôtel de France*.

## CHAPTER III.

## SWITZERLAND.

Money of Switzerland—Price of Post-horses—Prices charged by Voiturins—Most advantageous way of seeing Switzerland—Geneva—Arrival and departure of Letter-Couriers—Expense of living at Geneva—Diligences—Route going post from Jougne to S. Maurice—from Geneva to Lausanne—from Les Rousses to Nyon—from Geneva, by the Simplon, to Milan, and vice versa—New Road over Splügen—Passage of S. Gothard—Passage of the Grand S. Bernard.

## MONEY OF SWITZERLAND.

ACCOUNTS are kept in Livres and Batz; one Swiss Livre being ten Batz; and one Batz three sous of France. The old Louis-d'or, the Napoleon, the French Ecu, and Demi-écu, are the coins which pass best throughout Switzerland.

## PRICE OF POST-HORSES.

Every Draught-horse, per post, (two leagues,) ten Batz—every postillion, five Batz—every *char-à-banc* or *cabriolet*, furnished by a Post-master, five Batz.

Every *char-à-banc*, conveying from one to three persons, must have two horses and one postillion—but, if it convey four persons, it must have three horses and one postillion—*Cabriolets*, or other carriages, with two places only for passengers, and conveying one or two persons, must have two horses and one postillion—*Cabriolets*, or other carriages (with four places) mounted on two or four wheels, and conveying from one to four persons, must have three horses and one postillion—Close carriages à *Bancards* (with one outside place) conveying from one to three persons, must have three horses and one postillion; and if there be more than three persons conveyed in any of these carriages, the fourth person must pay ten Batz per post.—*Berlines*, or *Limonières*, with an outside seat before, and another behind, and conveying from one to three persons, must have four horses and two postillions: if they convey from four to six persons, they must have six horses and two postillions: and if there be more than six persons conveyed in these carriages,

every person beyond that number must pay ten Batz per post.—A *Limonière* having no outside seat, and conveying one person only, must have three horses and one postillion. One child, if not above six years old, is considered as a nonentity; and two children under six years old as one passenger.

Post-houses, well provided with horses and drivers, are now established on all the great roads of Switzerland leading to the Simplon, and in several other parts of the Cantons. The magnificent road from Couvey to Neuchâtel, by the Jura-Mountains, was made about the year 1819. Another new road is making from Lucerne to Zurich, in order to avoid the dangerous passage of the Allris; and a Post-road was opened in 1824, from S. Gall and the Thurgovie, and from Zurich and the Lake of Wallenstadt to the base of Splügen, and over that stupendous Alp to Bellinzone.

Persons who wish to travel *en voiturier* may always hire draught-horses of Swiss Voiturins; who commonly charge, per day, from eight to ten francs a horse, while travelling; and three francs a day for each driver; and on days of rest half-price. Swiss Voiturins likewise charge, for the return of horses to the place where they were hired, eight or nine francs a day per horse; but nothing for the driver. Saddle-horses and mules may be hired in every part of Switzerland for about an écu-neuf per day. But the most advantageous manner of seeing this Country is to travel on foot; a plan so commonly adopted that the Foot-passenger is as well received, even at the best Inns, as if he came in a splendid equipage. The expense in-

curred by travelling on foot through Switzerland seldom exceeds five shillings, English money, per day, for each Traveller: half-a-crown being, on an average, the price of a *table-d'hôte* supper, wine and lodging inclusive; and Pedestrians should make supper their principal meal\*.

### GENEVA.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Letters from Great Britain arrive on Tuesdays, Wednesdays, Fridays, and Sundays, at six in the afternoon, by the French Courier.

Letters for Great Britain go on Mondays, Wednesdays, Fridays, and Saturdays, at eight in the morning, by the French Courier.

Geneva is not a cheap place for permanent residence; but there are Genevese Families who take Boarders at four louis d'ors a month; whereas a person who hires a private lodging, and dines daily at a *table-d'hôte*, cannot spend less than double that sum†.

This Town is famous for watches, and gold trinkets of all descriptions.

Diligences go several times a week from Geneva to Lausanne, Neuchâtel, Lyons, Grenoble, and Turin, by way of the Mont-Cenis.

#### ROUTE GOING POST FROM JOUGNE TO S. MAURICE.

- 2½ Orbe—A third horse from Orbe to Jougue; but not *vice versa*.
- 1½ Cossonay—A third horse going and returning.
- 2 Lausanne—A third horse going and returning.
- 2½ Vevey—A third horse from Vevey to Lausanne, but not *vice versa*.
- 2½ Aigle
- 1 Bex
- 1 S. Maurice

13½ posts.

#### ROUTE GOING POST FROM GENEVA TO LAUSANNE.

- 1½ from Coppet to Geneva.

\* The Chambermaid, at a Swiss Inn, does not expect more than five batz, per night, from each Traveller.

Persons who travel post are usually charged

- 1½ from Coppet to Nyon.
- 1½ from Nyon to Rolle.
- 1½ from Rolle to Morges.
- 1½ from Morges to Lausanne. A third horse from Morges to Lausanne, but not *vice versa*.

#### ROUTE GOING POST FROM LES ROUSSES TO NYON.

- 1½ from S. Cergues to Les Rousses. A third horse from the former to the latter place.
- 1½ from S. Cergues to Nyon. A third horse from Nyon to S. Cergues, but not *vice versa*.

The expenses attendant on dismounting and remounting carriages during winter; and the fees of Guides who aid in conducting carriages not dismounted, through deep snow, are fixed by a Tariff, which may be seen at the Post-houses.

#### ROUTE, GOING POST, FROM GENEVA, BY THE SIMPLON, TO MILAN: BEING A CONTINUATION OF THE MILITARY ROAD MADE BY NAPOLEON.

- 2½ Dovaine
- 2 Thonon
- 1½ Evian
- 2½ Saint Gingolph
- 2½ Vionnaz
- 2½ Saint Maurice
- 2½ Martigny
- 2½ Riddes
- 2½ Sion
- 2½ Sierre
- 2½ Turtman
- 2½ Viège
- 1½ Brigg, or Bryg
- 2½ Barisello
- 3½ Sempione, (village so called)
- 2½ Isella
- 2 Domo d'Ossola
- 2 Vogogna
- 3 Fariolo
- 2½ Arona
- 1½ Sesto-Calende
- 2 Cascina
- 1½ Ro
- 1½ Milan

52½ posts.

from four to six francs a head for dinner; and from six to eight for supper and beds.

† The common price for dinner at a good *table d'hôte* is three francs.

ROUTE FROM MILAN, BY THE SIMPLON, TO GENEVA, ACCORDING TO THE ITINERARIO ITALIANO. PUBLISHED AT MILAN, IN THE YEAR 1820.

1½	Ro
1½	Cascina
2	Sesto-Calende
1	Arona
1½	Belgirate
1½	Baveno
2	Vogogna
1½	Domo-d'Ossola
1½	Isella
1½	Sempione, (village so called)*
4½	Brigg, or Bryg
1½	Viege
2	Tourtemagne, or Turtman
2	Sierre
2	Sion
2	Riddes
2	Martigny
2	S. Maurice
2	Vionnaz
2	S. Gingouph
2½	Evian
1½	Thonon
2	Dovaine
2½	Geneva.

45½ posts.

PASSAGE OF SPLUGEN. NEW ROAD.

Persons travelling from Suabia, or the Canton of the Grisons, to Venice, or Milan, find this the shortest route : though nobody should attempt to cross the Mountain of Splugen at the season of Avalanches†. But after the winter snow has fallen, and become sufficiently hard for a sledge to glide smoothly over its surface, or during the months of July, August, and September, when the winter snow is, generally speaking, melted, Travellers may, without danger, indulge themselves by exploring this Passage of the Alps ; which very much surpasses in magnificent, sublime, and awful scenery, every other Carriage-road of Europe. It must, however, be ac-

knowledgeed that the Galleries of this fine road, from the base to the summit of Splugen, on the side of the Grisons, are too narrow, and the turnings too sharp for English travelling carriages with four horses : and one of the Grottoes, on the Italian side, wants height ; but this inconvenience will, it is supposed, be remedied in the course of a twelvemonth.

The Routes which lead through the Grisons to Splugen unite at *Bourg de Ragaz*, two leagues from which Town are the celebrated Baths of Pfeffers. From Ragaz to Coire (the Capital of the Canton of the Grisons) is five leagues. The road crosses the Rhine by the wooden Bridge of Tardis, and traverses by another Bridge the formidable Torrent of Lanquart, which has often menaced the surrounding country with destruction. Here commences the superb road which joins, at three quarters of a league from Bellinzone, that of the Canton of the Tessin ; and forms a communication between Italy, eastern and northern Switzerland, and Germany. From Coire‡ to the village of *Splugen*, (eleven leagues) the road resembles a majestic avenue to an immense park. Two leagues from Coire the two arms of the Rhine, namely, the Vorder-Rhein, and the Hinter-Rhein, unite in face of the picturesque Castle of Richnau ; and the road passes over these brawling and impetuous streams by two splendid single-arched wooden Bridges ; one of which was the work of a common village carpenter. From Richnau to the small Town of *Thousis*, (three leagues and a quarter,) the road lies at the base of the luxuriant Mont-Heinzenberg, in the Valley of Dornleschg, rendered sterile by the inundations of the Hinter-Rhein and the Torrent of Nolla. Here, in a peculiarly picturesque situation, are Ruins of the Castle of Réalta, (called likewise Hohen Rhétien,) supposed to have been built by Tuscan Emigrants during some part of the middle ages. From Thousis to *Andeer* (near three

\* Postmasters have at times been allowed to charge 6½ posts from Vogogna to Sempione.

† When there is such an accumulation of snow that the pointed rocks on the summits of the Alps are covered, Avalanches may be expected hourly.

‡ A Tariff containing the number of Posts, and the expense of Post-horses, Guides, and dismounting and remounting Carriages, on this new Road, has been published by the Government of the Grisons, and may be found at Coire.

leagues) the road passes through the Valley of Schams; crossing, by a fine Bridge, near Thousis, the destructive torrent of Nolla, and approaching, by a Grotto pierced through a solid rock, the wild, magnificent, and stupendous Ravine, called the Rheinwald, or Valley of the Forest of the Rhine\*, through which that River and the Road wind amidst perpendicular Rocks not less than three thousand feet high, and clothed to their summits with stately firs, the branches of which seem to canopy the narrow Glen beneath them. The Rhine boils and foams along with appalling rapidity close to the Road; which has no defence against its impetuous neighbour but a slight parapet wall. From Anderdeer to *Splugen* is near three leagues; and on approaching that Village the Ravine widens, and displays magnificent cascades. This Defile between Coire and *Splugen* bears undeservedly the name of "Via-Mala." *Splugen*, situated in the Valley of the Rheinwald, contains a good Inn†; as do two other Villages in this Valley, those of Näffenen and Hinter-Rhein: the last stands at the base of the Bernardino; and about a league and a half from this Village the Valley is terminated by the immense Glacier of Vogelberg, the Source of the Rhine. From *Splugen* to *Chiavenna* the drive usually occupies about seven hours and three quarters; full five of which are spent in passing the Mountain‡. The Austro-Lombardo Custom-house is two leagues beyond *Splugen*.

The distance from the Village of Hinter-Rhein to the first Refuge (*Berghaus*) is near two leagues; and three hours are usually occupied in going. *Berghaus* is a large edifice, situated in a wild country on the margin of a Lake, whose sable waters give birth to the impetuous torrent of the Moësa, which falls into the Ticino, about three quarters of a league from *Bellinzona*. The road to *Chiavenna* is formed into Terraces; and the descent

so gradual as to preclude the necessity of using a drag-chain. From *Berghaus* to the Hamlet of S. Bernardino is one league and a half; and midway the road passes the Moësa on a lofty Bridge. S. Bernardino is frequented during summer, on account of its Mineral Waters; and consequently, during summer, Travellers find the Inn at this Village provided with a well stocked larder; and frequently take eatables thence to the next baiting place, *Misocco*, where the Inn is ill-provided and its master very imposing. From S. Bernardino to *Misocco* is three leagues. Here the Road enters a cheerful Valley, which displays, as the Traveller advances, the rich culture of Italy; till at length the hills of *Chiavenna*, covered with fruit-trees, present themselves to view; and the mildness of the Italian climate compensates for the coldness of the Alps. From *Misocco* to *Bellinzona* is six leagues and a quarter: and three quarters of a league from *Bellinzona*, at the Bridge of the Moësa, the new Route of the Bernardino joins the superb High-road of the Canton of the Tessin, which terminates at the base of S. Gothard.

Travellers, during summer, may reach the High-road to Milan, by going from *Bellinzona* to *Magadino* on the Lago Maggiore; whence, (the season permitting) a Steam-boat starts every Thursday, Friday, Saturday, Sunday, and Monday morning, at six o'clock, for *Sesto-Calende*; where it arrives about noon. The price paid by a Chief-cabin Passenger, in this vessel, from *Magadino* to *Sesto*, is six Italian livres; the charge for the transport of a Berlin or English Post-chaise, is fifty livres; and the charge for the transport of a Caleche, forty livres.

Travellers may likewise reach the High-road to Milan by means of the Steam-boats (managed by Englishmen) which ply daily on the Lake of Como§, the season permitting: and persons

\* The Forest of the Rhine contains Firs of so uncommon a magnitude, that one of them is said to measure twenty-five ells round the trunk: and the Fall of the Rhine in this Forest exhibits one of the sublimest objects in nature; which, while it fills spectators with awe, affords them the pleasure of contemplating scenes in the creation beyond the power of any pencil to imitate.

† Travellers going post over *Splugen* usually sleep here.

‡ The ascent, on the Rheinwald side of the mountain, commonly occupies about two hours.

§ The Lake of Como, anciently called *Lacus Larius*, is computed to be fifty miles in length; from three to six miles in breadth; and from forty to six hundred feet in depth. This Lake,



who avail themselves of these vessels, embark at *La Riva*. Another way of reaching the High-road is to go by *Lugano*, *Ponte di Tresa*, and *Varese*, to *Sesto*\*.

#### PASSAGE OF S. GOTHARD.

Previous to the existence of the new roads over the Simplon and Cenis, this was one of the most frequented Routes from Switzerland into Italy; and the journey from Fluelen to Bellinzona is easily accomplished in four days, whether on foot or on horseback; neither can this Passage be called dangerous at any season, except while the snow is melting. Between Fluelen and L'Hopital, the *Pfaffen-Sprung*, the *Cascade*, the *Devil's Bridge*, the *Schöllenen*, the *Urnerloch*, and the beautiful prospect presented by the Valley of Urseren, are the objects best worth a Traveller's attention. A little beyond the village of L'Hopital once stood *L'Hospice des Capuchins*, where Travellers met with clean beds, good wine, and a hospitable reception; but the Convent no longer exists, and an Inn is established on its site. The summit of S. Gothard is a small plain, encompassed by rocks; and the elevation of this plain is supposed to be six thousand seven hundred and ninety English feet above the level of the Mediterranean sea. Between L'Hospice and Bellinzona the views are beautiful; and the whole route is much embellished by the river Ticino, the forests of firs, the pastures, the pretty hamlets placed in elevated situations; and the vines, poplars, chesnuts, walnuts, and fig-trees, which continually present themselves to view.

Travellers who pass S. Gothard on foot, or on horseback, usually sleep the first night at *Urseren*; the second

at *Airolo*, where the Inn is good; the third at *Giornico*; and the fourth at *Bellinzona*. Carriages may pass, by being dismounted, from Altorf to Giornico; but the expense of conveying an English carriage over S. Gothard is seldom less than twenty-four louis-d'ors.

#### PASSAGE OF THE GRAND SAINT BERNARD.

Persons who wish to go the shortest way from French Switzerland into Italy, usually cross the Grand S. Bernard; there is, however, no carriage-road beyond Branchier; though English carriages have occasionally been dismounted at Martigny, and carried over the mountain to Aoste, at the expense of eighteen or twenty Napoleons per carriage, according to its size, the transport of trunks not included. The price, per day, for every porter-mule employed on S. Bernard, is twenty-six batz; guide and tax for the Commissary inclusive; though Foreigners pay more.

From Martigny to L'Hospice is about nine leagues; and persons who go the whole way on mules, cannot accomplish this long ride under nine hours. Travellers, therefore, often sleep at *Liddes*; where the Inn affords tolerable accommodation. Beyond Liddes the ascent becomes rapid; and one league from this Village is S. Pierre, which contains an Inn, and was considered by the ancient Romans to be the most elevated spot of ground on the Maritime Alps: they in consequence erected a *Military Column* here†. This country is remarkable for deep hollows bordered with rocks; and into these hollows the Dranse precipitates itself with such violence as to form a scene by many persons preferred to the fall of the Rhine at

combined with the Town of Como, anciently *Comum*, forms a beautiful landscape. Pliny the younger was born at Como; and in the front of the Cathedral is his Statue. The distance from Como, through Barlassina, to Milan is three posts and a half.

\* An economical and a safe mode of crossing the Mountain of Splügen, is to go under the guidance of the *Messenger*; who travels every week from Lindau to Milan; and undertakes, for a certain price, to defray all the expenses of the Passage, board and lodging inclusive. But in whatever way Travellers cross this Mountain, they ought not to attempt the Passage

during the months of May and June when the winter snow is melting. Several English Families have nearly lost their lives by crossing in June.

† The most elevated point of the Grand S. Bernard, namely, Mont-Velan, is supposed to be (as already mentioned) more than ten thousand English feet above the level of the Mediterranean sea: and L'Hospice, according to Saussure, is eight thousand and seventy-four Paris feet (though subsequent computations make it only six thousand one hundred and fifty Paris feet) above the level of the Mediterranean sea.

Schaffhausen. From S. Pierre to L'Hospice is three leagues; every step of which toward the summit of the mountain increases the steepness of the path, and the wildness of the prospects. White partridges are seen here in large numbers.

About one league beyond S. Pierre the road consists of snow, frozen so hard, that a horse's hoof scarce makes any impression on it: this road traverses two Valleys; the first, being called *Les Enfers des Foireuses*; and the second *La Vallée de la Combe*; between which spot and L'Hospice the quantity of snow decreases.—L'Hospice is supposed to be the most elevated of all human habitations in the old world; and some benevolent Monks of the Augustine Order live here constantly, for the purpose of accommodating and succouring Travellers; several of whom owe their preservation to these humane Ecclesiastics; who make a practice of searching out every unfortunate person lost in the snow-storms, or buried by the avalanches: and in this search they are aided by large Dogs, who scent Travellers at a considerable distance; and, in spite of impenetrable fogs and clouds of snow, are always able to discover and pursue the right road. These useful animals, (who seldom bark, and never bite a stranger,) carry in baskets, fastened to their necks, cordials and eatables calculated to revive those persons who are nearly frozen to death: and notwithstanding all that has been lately written relative to the extinction of this race of Dogs, they are, at the present moment, more numerous than heretofore\*. Every Traveller is courteously received at L'Hospice; and the Sick are provided with good medical and chirurgical assistance, without distinction of rank, sex, country, or religion; neither is any recompense expected for all this hospitality; though persons who possess the means, seldom fail to leave a testimony of their gratitude in the Poor's box belonging to the Church. So intense is the cold at L'Hospice as to preserve

from putrefaction the dead bodies deposited in its Cemetery. Not far hence lies *the Col de Tenèbres*; by ascending which, a view may be obtained of that part of Mont-Blanc which cannot be seen from Chamouni. The Valley in which L'Hospice stands is long, narrow, and terminated by a small Lake, on the extremity of which the Convent is erected. Near this spot there formerly was a Temple consecrated to Jupiter; and, according to some opinions, the Convent stands precisely on the site of this Temple, from which S. Bernard derives its ancient name of *Mons-Jovis*. The conventual Chapel here contains a Monument to the memory of the French General, Desaix; who is represented as being in the act of falling from his horse into the arms of a Grenadier, and uttering the words, "*Adieu, dire au Premier Consul,*" &c. On the Monument is the following inscription: "*A Desaix; mort à la bataille de Marengo.*" The Body was brought hither from Milan by order of Napoleon, who erected this interesting piece of sculpture to commemorate the heroic death of his Friend. The descent from L'Hospice to Aoste, occupies between six and seven hours: and at Aoste there are remains of a *Triumphal Arch*, built in the time of Augustus; *the ruins of a Circus*, &c. From Aoste Travellers may proceed either to Turin or Milan. The road to the former City passes through a beautiful country, and the time employed in going need not exceed twenty hours†.

Travellers who wish to ascend S. Bernard, visit L'Hospice, and return to Martigny without crossing the Mountain, and likewise to make this excursion with as little fatigue as possible, should go in a *Char-à-banc* from Martigny to Liddes, sleeping at the latter place; thence proceeding, next day, on mules, to L'Hospice; sleeping there; and remounting the *Char-à-banc* at Liddes, in going back to Martigny.

\* The S. Bernard Dog has a deep furrow in the nose, which makes it appear double. One of these Dogs saved the lives of fifteen Tra-

vellers.

† See this Route under "APPENDIX, ITALY."

## CHAPTER IV.

## ITALY.

**Italian Posts**—Italian Miles—Price of Post-horses in northern Italy—Ditto, in Tuscany—Ditto, in the Principality of Lucca—Ditto, in the Ecclesiastical Territories—Ditto, in the Kingdom of Naples—Other particulars relative to travelling post in Italy—Particulars relative to travelling en voiturier—Tuscany—Current coins—Bankers' accounts—Pound-weight—Tuscan measure called a braccio—Prices at the principal Hotels—Buonamano to Attendants—Wages of a Valet-de-place—Leghorn—Price of carriages—Entrance paid by English Travelers at the Theatre—Articles best worth purchasing—Provisions—Asses' milk—Fruit—Beccafichi—Ortolans—Size of a Tuscan barrel of wine—ditto of oil—ditto of a catastre of wood—Public carriages from Leghorn to Pisa—Boats—Diligence from Leghorn to Florence—Environs of Leghorn unwholesome—Arrival and departure of Letter-Couriers—Pisa—Fees to Custom-house Officers and Musicians—Winter price of Lodging-houses—Boxes at the Theatre—Entrance-money—Expense of Job-carriages—Servants' wages—Dinner at a Restaurateur's—Mode in which dinners should be ordered from a Traiteur—Firewood—Mats—Etables—Milk, cream, oil, and wine—Scales and weights for kitchen-use recommended—Music, drawing, and language-masters—Fees to medical Men—Banking-house—Prices for making wearing apparel—Bookseller—Tuscany recommended as a cheap country for permanent residence—Arrival and Departure of Letter-Couriers at Pisa—Price for franking letters—Price of a seat in the Diligence from Pisa to Florence—Persons going this journey advised not to have their baggage plumed—Hotels and private lodging-houses at Florence—Winter price of the latter; and where to apply for information respecting them—Price of board and lodging in an Italian family—Further particulars relative to prices at Inns—Coffee-houses—Restaurateurs—Table-d'hôte—Price per month for a carriage and horses—Ditto, per day—Provisions in general—Asses' milk, wine, oil, ice, medicines—Price of Butcher's meat, bread, poultry, &c.—Price of table-wine—Best Bookseller—Shop for foreign wine, tea, English medicines, &c.—Grocer—Silk-mercier—Linen-drapers—Shoes and boots—Tailors—Ladies' dress-makers—Coach-makers—Money-changer—Firewood—Fees to Notaries-public—Prices at the Theatres—Music Masters, &c.—Sculptors—Painter—Bankers—Arrival and departure of Letter-Couriers—Country-houses near Florence.

## LENGTH OF AN ITALIAN POST.

THE length of an Italian Post is about seven miles: but the miles of Italy differ in extent; that of Piedmont and Genoa, being near one English mile and a half; that of Lombardy, about sixty yards less than an English mile; that of Tuscany, a thousand geometrical paces; that of the Ecclesiastical State, the same length (which is about one hundred and fifty yards short of an English mile;) and the mile of Magna Græcia (the Kingdom of Naples) is longer than the English mile, by about two hundred and fifty yards.

## PRICE OF POST-HORSES IN THE SARDINIAN TERRITORIES.

Every draught-horse, per post, one French livre and fifty centimes.

Every carriage furnished by a post-master, one livre and fifty centimes.

Every postillion, one livre and fifty centimes.

## TARIFF.

CABRIOLETS.			
No. of persons.	No. of horses.	Price for each horse.	
1, or 2	2	1 liv.	50 cent.
3	3	1	50
4	3	2	
LIMONIERES.			
1, 2, or 3	3	1	50
4	3	2	
BERLINES.			
1, 2, or 3	4	1	50
4, or 5	6	1	50
6	6	1	75

A child, if under six years of age, is not paid for.

If a *Limonière* contain above four persons, and if a *Berline* contain above six, an additional charge is made of one livre and fifty centimes per post.

## PASSAGE OF CENIS.

From the first of November to the first of April, the price of every draught-horse, from Molaret to Lans-

lebourg, and from Lanslebourg to Susa, is two livres per post : and from the fifteenth of September to the fifteenth of May, the same price is charged for every additional horse and mule, from Susa to Molaret, from Molaret to Mont-Cenis, and from Lanslebourg to Mont-Cenis ; but not *vice versâ*. To every *Cabriolet*, containing one or two persons, one additional horse is added—to every *Cabriolet*, containing three persons, two additional horses and a postillion—to every *Cabriolet*, containing four persons, three horses and a postillion—to every *Limonière*, containing two persons, two horses and a postillion—to every *Limonière*, containing three or four persons, three horses and a postillion—and to every *Berline*, containing three or four persons, two horses and a postillion.

#### PASSAGE OF THE ECHELLES.

The Post-master here, is obliged to furnish, in addition to his horses, draught-oxen, at one livre and fifty centimes the pair, per post. To every *Cabriolet à glaces*, drawn by two horses, one pair of oxen must be added—to every *Limonière*, drawn by three or four horses, one pair of oxen in summer, and two pair in winter—to every *Berline*, drawn by four horses, two pair of oxen—and to every *Berline*, drawn by six horses, two pair of oxen in summer, and three pair in winter. To an open *Cabriolet* containing only one person, no oxen are added ; but the Post-master at Echelles is authorised to add an extra-horse to S. Thibault-du-Coux.

#### ASCENT OF THE SIMPLON.

The Post-masters at Domo d'Ossola, and Yeselles, are authorised to put one additional horse to carriages drawn by two or three horses ; and two additional horses to carriages drawn by four horses : but they are not authorised to put more than six horses to any carriage whatever.

The old Post-road from Novi to

Genoa by the Bocchetta is abandoned ; and the new and fine Road of the Val di Scrivia, Rico, and Mont-Giovi, opened in its stead.

At Turin it is advisable that persons who intend to travel post should apply to the *Direzione generale delle Poste*, for an Order respecting Post-horses ; which Order, called a *Bollettone*, saves trouble, and prevents imposition.

#### PRICE OF POST-HORSES IN THE LOMBARDO-VENETIAN REALM.

Every pair of draught-horses, per post, five French livres, and fifty centimes.

Every *Caleche*, furnished by a post-master, forty centimes ; and every close carriage furnished by a post-master, eighty centimes.

Every postillion, one livre and fifty centimes : postillions, however, are seldom satisfied with less than double that sum\*.

#### PRICE OF POST-HORSES IN TUSCANY.

Every pair of draught-horses, ten pauls a post ; except on quitting Florence, when the price is six pauls per horse.

The third horse, four pauls.

Every saddle-horse, five pauls.

Every postillion, three pauls.

Hostler, at every post, half a paul for every pair of horses.

Every *Caleche*, furnished by a post-master, three pauls ; and every carriage, with four places, six pauls.

A Postillion expects five pauls for every common post, and six pauls on quitting Florence.

#### PRICE OF POST-HORSES IN THE PRINCIPALITY OF LUCCA.

Every pair of draught-horses, ten pauls a post.

The third horse four pauls.

Hostler, at every post, half a paul for every pair of horses.

Every saddle-horse, five pauls.

Every postillion, three pauls.

\* The price of Post-horses in the Duchies of Parma and Modena, is the same as in the Lombardo-Venetian realm ; except from Fiorenzola to Cremona, and from Castel San-Giovanni

to Pavia, at which places the price is seven livres and fifty centimes for every pair of draught-horses.

Every *Calèche*, furnished by a post-master, three pauls; and every carriage, with four places, six pauls.

Travellers, on quitting Lucca, are charged fifteen pauls for every pair of draught-horses.

#### PRICE OF POST-HORSES IN THE ECCLESIASTICAL TERRITORIES.

Every pair of draught-horses, ten pauls a post.

The third horse, four pauls.

Every saddle-horse, four pauls.

Every postillion, three pauls and a half.

Hostler, at every post, half a paul for every pair of horses.

Every *Caleche*, furnished by a post-master, three pauls; and every carriage with four inside places (furnished by a post-master,) six pauls per post.

A postillion expects five pauls per post.

Travellers are charged an extra half-post on quitting Rome.

#### PRICE OF POST-HORSES IN THE KINGDOM OF NAPLES.

*Great Roads.* Every draught-horse, and every saddle-horse, six carlini; and a half, per post.

Every postillion fifteen grana a horse, per post.

Hostler, at provincial post-houses, half a carlino for every pair of horses—hostler, at the Naples post-house, one carlino for every pair of horses.

*Cross Roads.* Every draught-horse, nine carlini, per post.

Every postillion, two carlini per post.

Every carriage with two inside places, furnished by a post-master, five carlini; and every carriage with four inside places, (furnished by a post-master,) ten carlini per post.

A postillion expects six carlini a post.

For a post-royal, in the Neapolitan territories, an extra half-post is charged.

Post-masters are prohibited from supplying Travellers with post-horses, unless authorised by an Order from the Director General of the Posts at Naples, or a Provincial Director.

Hostlers in Italy are seldom con-

tented with less than twice their due: and the person who throws water over the wheels of travelling carriages (a necessary operation in hot weather), expects half a paul for his trouble.

An English post-chaise, with shafts, conveying two or three persons only, and not heavily laden, is allowed to travel with two, or, at most, three horses, in those parts of northern Italy which are not mountainous: but, if the carriage convey four persons, it is not allowed to travel with less than four horses. A *caleche*, conveying three persons and only one trunk, is allowed to travel with two horses.

In Tuscany, if the road be not mountainous, an English post-chaise, with a pole, conveying three persons and no trunk, is allowed to travel with two horses only: but English carriages conveying four persons and trunks, are not allowed to travel with less than four horses. In the Ecclesiastical Territories, a two-wheeled carriage, conveying three persons, and only one trunk, is allowed to travel with two horses; but, if it convey more than one trunk, three horses are indispensable: and persons who travel with more than two large trunks, are subject to a tax of two pauls per post for every extra-trunk, *vache*, or *port-manteau*. A four-wheeled carriage, with a pole, conveying six persons and one trunk, is allowed to travel with only four horses; but if it convey seven persons, or six persons and two large trunks, six horses are indispensable. A four-wheeled carriage, half open, and conveying only two persons, and one small trunk, is allowed to travel with only two horses.

To the driver of every extra draught-horse, it is customary to give two pauls; though he cannot demand any remuneration.

In the Neapolitan Territories, a four-wheeled carriage, conveying four persons and one large trunk, is allowed to travel with four horses only; but if it convey six persons, and two large trunks, six horses are indispensable. A two-wheeled carriage, conveying two persons, and one large trunk, is allowed to travel with two horses; but, if it convey three persons and a large trunk, three horses are indispensable.

**Every post-master should be paid for his horses before they set out.**

Shafts are not used either in the Tuscan, Roman, or Neapolitan Territories.

The average price paid in Italy for accommodations at Inns, by persons who travel post, is as follows.

	<b>Pauls.</b>
<b>Breakfast, per head, in large towns . . .</b>	<b>3</b>
<b>                    <u>in small towns . . .</u></b>	<b>2</b>
<b>Dinner, per head, in large towns . . .</b>	<b>10</b>
<b>                    <u>in small towns . . .</u></b>	<b>8</b>
<b>Beds, from three to five pauls each.</b>	

It is more economical, and less troublesome in Italy, to travel *en voiturier*, than to travel post ; but persons who accomplish a long journey with the same horses, must, generally speaking, travel slower than if they changed horses at every post ; and therefore those who follow the latter plan, need not rise so early as those who follow the former. If a Voiturin have good horses, they will go from forty to fifty Roman miles a day ; arriving, in due time, at the destined sleeping-places. Mules are less expeditious, because they seldom trot.

Persons who travel in their own carriage are usually expected to give Italian Voiturins from ten to twelve francs a day per draught-horse: six francs a day for each master; three francs a day for each child; and four francs and a half a day for each servant: and for this price he furnishes good horses, or mules, together with breakfast, supper, and beds; but, if the Voiturin convey Travellers in a carriage belonging to himself, he seldom expects more than three quarters of the above-named price; because he can make a considerable profit by filling the carriage with passengers on his return.

The *buonamano* usually given to a Voiturier, if he behave well, is about half a Spanish dollar per day.

The fare, in a public carriage, from Florence to Rome, and likewise from Rome to Naples, is ten scudi, suppers and beds inclusive; and twelve scudi, dinners, suppers, and beds inclusive: unless it be a *voiture de retour*, in

which case an abatement is made of about two scudi.

If passengers, merely to accommodate themselves, require a Voiturier to stop one or more days on the road, he expects them to pay six francs per night, for the provender of each of his horses.

A Voiturin commonly pays in Italy for his Passengers, the following prices at inns :

Breakfast, per head, from a paul and a half, to two pauls—dinner, three pauls—supper and bed, five pauls; but Foreigners who pay for themselves at inns can seldom, if ever, make so good a bargain.

Italian and Swiss Voiturins usually pay for their passengers, in France, four francs a head for supper and beds ; and about two francs for dinner. Italian and Swiss voiturins likewise pay, for permission to travel in France, a tax of five sous a horse, per post.

An Italian Voiturin is obliged to secure his outside trunks with a chain : and if he leave a Town before day-light, he is obliged to take a guard, for his trunks, from his sleeping-place to the gate of the Town.

As Neapolitan Voiturins are the worst in Italy, because notorious for breaking their engagements, Travelers should avoid going *en voiturier*, from Naples to Rome; unless it be with the Post-master's horses:

## TUSCANY.

## CURRENT COINS.

**Response.**

**Zecchino.**

**Francescone, or Scudo\*.**

**Half ditto.**

**Piece of three *paoli*, or pauls.**

**Piece of two paoli.**

***Lira.***

**Paolo:** •

*Mezzo-paolo.*

Piece of two *crasie*, four of which make one *paolo*, or *paul*.

**Crazia, eight of which make one paul:**

\* Ten pauls make one Francescone, or scudo; which is five francs and sixty centimes of France.

An Old Louis-d'or is usually current in Tus-

cany, for about forty-two pauls; and a Napoleon for about thirty-six pauls: but the value of French gold is fluctuating.



*Quattrino*, five of which make one *crasia*.

*Soldo*, one of which makes three *quattrini*.

The one-paul piece of Rome is current for one paul of Tuscany.

The two-paul piece of Rome is current for two pauls of Tuscany, wanting four *quattrini*.

The Spanish dollar is usually current for about nine pauls and a half. This coin is frequently called a *pezzo-duro*.

The real value of the *ruspone* is only sixty pauls; but it can seldom be purchased under sixty-three; owing to the *agio* on gold: and, from the same cause, the *zecchino*, which is worth only twenty pauls, can seldom be purchased under twenty-one.

Bankers' accounts throughout Tuscany, are kept in *pesse*, *soldi*, and *danari*; or *lire*, *soldi*, and *danari*.

Twelve *danari* make one *soldo*; twenty *soldi* make one *lira*\*; five *lire* and fifteen *soldi*, or, at most, six *lire*, make the imaginary coin called a *pesse*, or piece of eight; and for each of these, a Banker charges so many English pence, according to the exchange, when he gives cash for a bill upon London†. Bankers, according to the Tuscan law, are obliged either to pay in gold, or to allow an *agio* if they pay in silver: the *agio* varies from week to week, according to the demand for gold.

The pound weight of Tuscany is divided into twelve ounces; the ounce into twenty-four deniers; and the denier into twenty-four grains. The Tuscan ounce is somewhat less than the English.

The common Tuscan measure, called a *braccio*, is about twenty-two English inches and a half; two *braccia* making one ell.

Prices at the principal Hotels are much the same in Leghorn, Pisa, and Florence; namely, for a large apartment from twenty to thirty pauls a day; and for smaller apartments, from ten to fifteen pauls a day. For breakfast, from two to three pauls a head. For dinner, from eight to ten pauls a head. For servants, from four to five pauls a head per day: and with

regard to *buonamano* to attendants at inns, the Waiter usually expects about one paul per day from each Gentleman or Lady, and the Chamber-maid still less; that is, if Travellers reside at an inn by the week or month; but, if they come for a few nights only, they are expected to pay more liberally.

The wages of a *Valet-de-place*, throughout Tuscany, is five pauls by the day, and four by the month, he finding himself in board, lodging, and clothes.

## LEGHORN.

The price of close carriages here is rather exorbitant; but, open carriages called *Timonelli*, may be hired on reasonable terms.

The price of a box at the Theatre varies according to the merit of the Performers; but is usually high. The entrance-money paid by English Travellers, exclusive of the price of a box, is three pauls for an opera, and two for a play.

Tea, coffee, sugar, English mustard, foreign wines, brandy, rum, arrack, porter, Bristol-beer, and Gorgona anchovies, may all be purchased cheaper at Leghorn than in any other City of Italy; so likewise may soap, starch, and hair-powder.

Micali, in Via Grande, has a magnificent shop, containing sculpture in alabaster and Carrara marble; paintings, jewellery, silks, linens, muslins, &c.

Linen-drapery and silks may be purchased very cheap of the Jews: and persons who wear flannel should provide themselves with a stock at Leghorn, as it is sometimes difficult to find this useful article of clothing in other parts of Italy. Dunn, Porta-Colonnella, sells flannel, and other English merchandise.

Masi is a good printer; and often reprints English works: he likewise has a reading-room, with a large collection of French and Italian authors.

Provisions at Leghorn are, generally speaking, good; butter and oil, however, must be excepted; as both are very indifferent; but it is easy to obviate this inconvenience, by having *Cascina* butter from Pisa, and oil from

\* A *lire* of Tuscany is one paul and a half.

† If the exchange be, as it usually is, in

favour of England, every paul costs about five-pence halfpenny,

Lari. Carriers, called *Procaccini*, go daily to the former place; and from the latter the Peasants come to sell poultry, fruit, &c., at Leghorn, three or four times a week.

Invalids may be regularly supplied with good asses' milk at one crazia the ounce; (the usual price throughout Tuscany;) goats' and cows' milk may likewise be procured with ease; but persons who make a point of having the last quite genuine, should send into the country for it; and with respect to asses' milk, it is requisite for some trusty person to watch the milking of the ass, in order to prevent the infusion of hot water\*.

Malta and Genoa oranges, dates, and English potatoes, may frequently be purchased at Leghorn. There is an oyster-house near this City, and the oysters are good, but extremely dear. Figs and grapes, in their season, are abundant and excellent; particularly the white fig, and small transparent white grape; the last of which, if gathered dry, put into paper bags, and hung up in an airy room, may be preserved all the winter. The best sort of dried figs is generally sold in small baskets of about one foot long and four or five inches wide. Levant figs and Spanish raisins may be purchased at Leghorn; and about the month of September large numbers of small birds, resembling the English wheatear, and called in Italian *beccafichi*, are caught daily on the plain near this Town. Ortolans are found in southern Italy, during part of the summer.

A Tuscan barrel of wine contains twenty flasks, and a barrel of oil sixteen flasks. Wood is sold by the *catastre*, the dimensions of which should be these: length, *braccia* six; breadth, *braccia* one and a half; height, *braccia* two.

A Public carriage goes daily from Leghorn to Pisa.

Public boats likewise go daily by means of the Canal; and the passage-money in these vessels is six *crazie*, or, at most, one paul for each person. The price of a private boat is from ten to twelve livres; and the price of one

place in the Diligence, from Leghorn, to Florence, twenty-five pauls.

It is not advisable for Travellers to hire a country residence near Leghorn, its environs being unwholesome.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Sunday*, arrive letters from all parts of Tuscany, Elba, Lucca, Rome, Naples, Sicily, Lombardy, Venice, Trieste, Switzerland, Holland, Germany, and all northern Europe.

*Monday*, from Pisa, Pietrasanta, Lucca, Massa, Piedmont, Genoa, France, Spain, and Portugal.

*Wednesday*, from the same places as on Sunday, Elba excepted; and likewise from Great Britain, France, Spain, Portugal, Piedmont, and Genoa.

*Friday*, from the same places as on Wednesday; and likewise from Elba.

*Monday*, go letters for Tuscany, Elba, Lucca, Naples, Sicily, Rome, Lombardy, Venice, Trieste, Switzerland, Holland, Germany, and all northern Europe; Great Britain, Spain, and Portugal, and the northern part of France.

*Tuesday*, for Pisa, Pietrasanta, Massa, Lucca, Piedmont, Genoa, and the central part of France.

*Wednesday*, for the same places as on Monday, Elba excepted.

*Thursday*, for the same places as on Tuesday.

*Friday*, for Tuscany, Elba, Lucca, Rome, Naples, Sicily, Lombardy, Venice, Trieste, Germany, and all northern Europe, Holland, Switzerland, the north of France, Great Britain, Spain, and Portugal.

*Saturday*, for the same places as on Tuesday and Thursday.

The respective Couriers arrive about half past eight in the morning; and depart about half past six in the evening.

Letters are usually delivered about nine in the morning; and must be put into the post-office before six in the evening, and franked for every place, Tuscany not excepted.

\* The man who milks the ass usually carries, under his cloak, a bottle filled with hot water; some of which he contrives to mix with the

milk so expertly that it is difficult to detect him,

## PISA.

A Custom-house Officer follows Travellers to their inn, or lodging, when they enter Pisa, and expects a fee of five pauls. A Band of Musicians likewise waits upon Strangers at their arrival, and expects from three to five pauls.

## BEST LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Casa-Agostini, Lung' Arno, No. 722, about twenty sequins per month.—Casa-Bertolli, Lung' Arno, No. 721, large and handsome apartments, a third floor, about thirteen sequins a month.—No. 742, Via-Corraia; rooms small, but neat, and sufficient in number for two persons; price moderate. Casa-Lenzi, Lung' Arno, about twenty sequins a month.—No. 951, Via di Sapienza, two suites of handsome apartments.—No. 694, Lung' Arno, one suite of good apartments; thirty sequins a month.—Marble Palace, Lung' Arno; fine apartments.—Casa-Chiesa, a good apartment.—Casa-Rau, fine apartments.—Casa-Panichi, Lung' Arno, No. 716, a neat apartment on the first floor, large enough for three persons.—No. 887, Via S. Maria, fourteen well-furnished rooms, and a small garden; twenty sequins a month, if taken for half a year. All these lodging-houses are well situated for Invalids: other apartments, which have not this advantage, let at a much lower price. Rooms sufficient to accommodate a moderate sized family may usually be hired at *Le Tre Donzelle* for about twenty sequins a month. The price of every lodging, however, varies from year to year, according to the number of Foreigners. The hire of linen per month is generally about five sequins for a large family; but linen and plate are commonly found by the owners of lodging-houses.

Boxes at the Theatre may be procured on very moderate terms; except during the last week of Carnival, when the price is considerably augmented.

\* By Fountain-Water is meant that conveyed to Pisa through the Aqueduct.

† It is an excellent general rule, either not to let your cook market for you, or to limit him to a certain sum for dinner, charcoal, and

The entrance-money paid by English Travellers, exclusive of the hire of a box, is two pauls.

The hire of a carriage and horses, coachman's wages inclusive, is from eighteen to twenty sequins a month; and the price for an airing, *buonamano* inclusive, is ten pauls.

The wages of a Housemaid, throughout southern Italy, is about three crowns a month and a dinner; she finding herself in lodging, bread, and wine—the wages of a Footman from four to eight crowns and a dinner; he finding himself in bread and wine—the wages of a Housemaid who finds herself in bed and board, and fetches Fountain-water, is at Pisa one lira per day\*—and the wages of a good Cook, throughout southern Italy, is from ten to twelve crowns per month and a dinner, he finding himself in lodging, bread and wine, and an Assistant to wash saucepans, dishes, &c.†

The price of dinner, per head, at a *Restaurant*, table-wine and bread inclusive, is from three to five pauls.

Families who have their dinner daily from a *Traiteur* should not order it per head, but per dish; specifying the kind of dinner they require, and the price they choose to give.

There are various sorts of fire-wood at Pisa: that called *legna dolce* is the most wholesome; though it consumes very quick: that called *legna forte* is usually burnt in kitchens; but may be mixed with the other; for parlour-consumption; though it is not wholesome in bed-rooms. Venders of wood frequently cheat in the measure, either by bringing a *braccio* to measure with, not so long as the law directs, or by placing the wood hollow, and thus making it appear more than it is.

The husks of olives serve for fuel, are an excellent substitute for charcoal, and in olive-countries very cheap.

Invalids always find it necessary to mat their rooms during winter, in order to avoid the chill which strikes to the soles of the feet from brick and marble floors. Mats of all lengths may be purchased on the Quay; the price is half a paul the *braccio*; and

kitchen fire-wood: but English Travellers, who are accompanied by honest English servants, always find it answer to let those servants market for them.

every mat ought to be two *braccia* and a half wide.

The Pisa-market is, generally speaking, a good one; though fresh fish can never be absolutely depended upon but on Fridays, unless it be in Lent. The best fishes are the dory, called *pesce di S. Pietro*; the grey and the red mullet, called *triglia*; the turbot, called *rombo*; the thunny, called *tonno*; the lamprey, called *lampreda*; sturgeon, called *storione*; *ombrina*, *pesce-cavallo*, *spada*, *dentici*, *parago*, the sole, called *sogliola*; the Mediterranean lobster, called *gambero di mare*; prawns and shrimps. The fish which comes from Via Reggio is generally excellent. The tench and carp at Pisa are remarkably fine; so likewise are the pike, and other fishes, of the Arno and Serchio\*. The mutton of Pistoja, which may frequently be purchased at Pisa, is excellent in point of flavour, and particularly light of digestion. The Lucca-veal, frequently sold at Pisa, is excellent. Beef and pork are very fine; turkeys good; capons and fowls indifferent; hares excellent; other game plentiful, but not always so well-flavoured as in England. Wild-fowl good and plentiful. Venison may be purchased both in spring and autumn, but is reckoned best during the latter season. Wild-boar may be purchased during winter and spring. With respect to vegetables, the broccoli and salads are particularly good; but vegetables in Italy, salad excepted, should, generally speaking, be stewed, or they may probably disagree with weak stomachs. Pisa is well supplied with grapes, figs, pears, apples, and other winter fruits, the best of which come from Florence and Pistoja. The butter made at the Royal *Cascina* is excellent†. Good cows' milk and cream may be purchased at the above-named *Cascina*. Good oil may be bought at some of the palaces; as every Tuscan nobleman sells the produce of his olive-gardens and vineyards. With respect to table-wine, that of Pisa is unwholesome; but that of Florence may easily be pro-

cured by water-carriage, and is not only pleasant to the taste, but salutary to most constitutions.—There are several kinds of Florence-wine; and that usually drank as common table-beverage, costs from a paul and a half to two pauls the flask.

Scales and weights are necessary articles of kitchen furniture in Italy.

Persons who wish to be instructed in music, drawing, and the Italian and French languages, may procure good masters, upon moderate terms, at Pisa.

The fee usually given in Italy to British Physicians, by British Travellers, is about the value of a guinea for three visits; and Italian Physicians expect, from British Travellers, about the value of a Napoleon for three visits: but for a few visits only, the usual fee to British Physicians is not less than a Napoleon.

Italians usually give their Physicians from three to five pauls a visit.

Casa-Mecherini, the principal banking-house at Pisa, will supply Foreigners with money; but it is more advantageous to procure it at Leghorn.

The price of common shoes is eight pauls the pair, whether for men or women.

The price for making a man's suit of clothes about twenty pauls, all charges inclusive.

The price for making a Lady's dress nine or ten pauls, besides body-lining.

Sig. Antonio Peverata, Bookseller, No. 694, Lung' Arno, is an honest man, and very useful to Foreigners.

Pisa may be called a cheap place for permanent residence; as may Pistoja, Florence, and Siena; because, supposing the exchange in favour of England, (which it commonly is throughout Tuscany,) a moderate sized family might, in any of the above-named cities, live handsomely for six hundred pounds sterling per annum; and even large families who visit Italy, either for the purpose of educating their children, or of travelling from place to place in search of amusement, will not, if they know how to avoid imposition, find

\* What Italians deem the best fishes are distinguished by the appellation of *Pesce Nobile*; the taste of Englishmen, however, does not exactly agree with that of the Italians in

this particular.

† Pisa butter supplies the Roman Markets, and suffers very little from its journey.

their disbursements exceed one thousand pounds sterling per annum. For the purpose of education better masters may usually be procured at Florence than in any other Italian city.

The regulations of the Post-office at Pisa, and the days on which the respective Letter-Couriers arrive and depart, are the same as at Leghorn.

The price for franking a single letter to England is six crazie.

The price of one place in the Diligence from Pisa to Florence is a sequin.

Persons going from Pisa to Florence had better not have their baggage plumbed, it being necessary either to undergo an examination, or present the Custom-house Officers in the latter City with five or ten pauls, according to the quantity and quality of the luggage.

## FLORENCE.

Some of the best Hotels, and some of the best private Lodging-houses in Italy, are to be found at Florence; and the price of good apartments, compared with the prices at Rome and Naples, is not exorbitant.

### LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Palazzo S. Clemente, Via S. Bastiano, two suites of handsome apartments, each thirty sequins a month; a good garden; and the warmest situation in Florence—Palazzo-Strozzi, Via della Scala, a fine house, and beautiful garden; sixty sequins a month—Palazzo-Corsi, Via-Ghibellina, two suits of apartments, each thirty sequins for one month only; but less if taken for a longer term—Palazzo-Quaratesi, Via d'ogni Santi, one set of apartments, forty-five sequins a month; another set twenty-eight ditto—Casa-Pucci, opposite the Teatro-Goldoni, is a good lodging—The Palazzo-Acciaioli, Lung' Arno, contains several apartments—Casa-Riccasoli, Lung' Arno, is a pretty house for a small family: and in the Piazza S. Maria Novella, and several other parts of the Town, small apartments may be easily met with.

Plate and linen are generally found in the lodgings at Florence; but, if not found, the hire of linen for a large family is about five sequins a month. Noble apartments unfurnished may be hired by the year for, comparatively speaking, nothing.

Two Offices have recently been established in this City, for the purpose of giving information with respect to vacant Lodging-houses; one is on the Lung' Arno, and the other in Via della Condotta.

Board and lodging for a Lady, or Gentleman, in an Italian family, tea and foreign wine not inclusive, usually costs about fifteen sequins a month.

At the *Hôtel des Armes d'Angleterre*, kept by Gasperini, a Family, consisting of four Masters and four Servants, may have a good apartment, breakfast, excellent dinners, tea, wax-lights, and night-lamps, for eighty francesconi a week: and *Restaurateurs* will usually supply four Masters and four Servants with breakfast, dinner, a good dessert, and two bottles of table-wine, together with milk and butter for tea, at five scudi a day.

The price, per head, for breakfast at a Coffee-house is about one paul\*, and the price, per head, for dinner, at a *Restaurant*, or a *Table-d'hôte*, is from three to five pauls, table-wine inclusive.

The price, per month, for a good carriage and horses, coachman's wages inclusive, is from twenty to twenty-five sequins, according to the expense of provender.

Inn-keepers usually charge for their carriages, by the day, about twenty pauls.

Provisions, in general, are good; though fresh fish can only be procured on Fridays and Saturdays. Figs, peaches, water-melons, and grapes are, in their respective seasons, excellent. Good cow's milk and good butter are not to be obtained without difficulty; asses' milk is excellent; and the wine made in the neighbourhood of Florence is palatable and wholesome: the best sorts, called *Vino Santo*, *Leatico*, and *Artimino*, come from the vicinity of Fiesole; where the oil, likewise, is good. Ice (or more properly speaking

\* Every cup of coffee usually costs two crazie; every cup of chocolate something more.

frozen snow) costs two pauls and a half for every hundred pounds.

The best medicines are sold at the Farmacia Formini, in the Piazza del Granduca; and by the Grand Duke's Apothecary.

The average price of provisions is as follows:

Beef, of the best quality, from five to six crazie the pound—veal, seven crazie—mutton, six crazie—lamb, six crazie—pork, six crazie—wild-boar, seven crazie—good fish, about twelve crazie—and the best bread, about four crazie. Turkeys usually cost about one paul per pound—large fowls about three pauls and a half each—small fowls about two pauls each—pigeons, one paul and a half each—ducks, three pauls each—wild-ducks, ditto—partridges, ditto—woodcocks, ditto—a beccafico costs from three to five crazie—an ortolan from six crazie to a paul—and the best table-wine from one paul and a half to two pauls the flask. Caroli, a good Grocer in the Via della Croce, charges for Levant coffee, unburnt, from twenty-two crazie to three pauls the pound; and for West Indian coffee two pauls the pound. Lowe, in the Palazzo-Ferroni, S<sup>a</sup>. Trinità, usually charges for pearl tea, per pound, twelve pauls—for Hyson, ten—for Souchong, from eight to twelve, according to its quality—for Moka coffee, three pauls and a half—and for arrow-root, twelve pauls. He likewise sells sugar, and other groceries; good foreign wines and spirits; (his Marsala is excellent) haberdashery, patent medicines, eau de Cologne, anti-attribution, fish sauce; and a variety of English articles.

Sig. Giuseppe Molini has a good Printing-office, at N<sup>o</sup>. 823, Piazza di S<sup>a</sup>. Maria in Campo; and likewise a large Library for sale. He has also kept for several years, in the Via degli Archibusieri, a large Bookseller's Shop; containing, besides books and engravings, English paper, pens, pencils, &c.; but this shop he is about to relinquish, in consequence of having been appointed Librarian to the Grand Duke of Tuscany. Sig. Molini undertakes to send to London any quantity of books which British Travellers may purchase of him. He has, in Pater-noster Row, a Relation, Mr. Frederick

Molini, to whom his books are consigned; and who delivers them to their purchasers, on receiving the amount of freight, duty, and insurance.

The best Silk-mercator is Burgagni, near the Piazza del Granduca. Florence silks are of various qualities; one sort being from nine to ten pauls the braccio; another from six to seven; and the slightest from three to five pauls, according to the weight. The best Linen-drapers' shops are kept by Jews, near the Mercato-nuovo. Shoes and boots are, generally speaking, better made at Florence than in any other part of Italy: the usual price charged for the former is eight pauls the pair; and for the latter from thirty to forty pauls. Florentine Tailors charge for making a man's suit of clothes from twenty to twenty-five pauls. Ladies Dress-makers usually charge twelve pauls for making a trimmed dress, and nine for making a plain one. There are several good Coachmakers at Florence. Pestellini, Money-changer, near the Piazza del Duomo, will supply Travellers who are going to Rome with dollars and Roman scudi at a lower price than they are current for in the Ecclesiastical State. Fire-wood at Florence is from thirty-five to thirty-eight pauls the catastrophe; and charcoal from three to four pauls a sack.

The sum given to a Notary-public, for his seal and attestation, is ten pauls.

Vieusseux, Piazza S<sup>a</sup>. Trinità, has the best Public Reading-rooms and Circulating Library in Italy; and provides, for the perusal of Subscribers, French, English, German, and Italian Newspapers, and other periodical publications. The Subscription for a twelvemonth is, pauls 120—for six months, 75—three months, 45—for one month, 20—for a fortnight, 15—and for a week, 10.

A box at the Pergola may generally be obtained for fifteen, or, at most, twenty pauls; but every British Traveller pays three pauls for admission, besides the expense of the box. At the Cocomero, and the Teatro-nuovo, boxes usually cost from eight to twelve pauls; and every British Traveller pays, for admission at these Theatres, two pauls over and above the price of a box.



The best Music-Masters charge ten pauls a lesson; other Masters do not charge more than five. Sig. Morani teaches Italian remarkably well.

The most distinguished Sculptors are Ricci, Bartolini, and Pisani\*.

Gulflocher, in Borgo-Ogni-Santi, No. 3951, sells alabaster.

Ermini is a good Painter; and may usually be found at the Royal Academy.

Bankers at Florence give the same exchange, and nearly the same *agio*, as at Leghorn. Messrs. Donat Orsi, and Co., in the Piazza del Granduca, are honourable in their dealings, and very obliging to Foreigners; as is Sig. Sebastiano Kleiber, in Via-Larga.

The best *Padroni di vetture* at Florence are Balzani, who may always be heard of at the Aquila Nera; and Mocali, nella Vigna nuova, No. 4120. The latter at the present moment, 1827, has more business than the former †.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Monday, about one in the afternoon*, arrive letters from Great Britain, France, Spain, Piedmont, Switzerland, Genoa, Sarzana, Massa, Lucca, Pisa, &c.

*Tuesday, at nine in the morning*, from Leghorn, Lucca, Pisa, the Kingdom of Naples, Rome, Siena, Pescia, Pistoja, Prato, and Volterra: and *Tuesday, about ten in the morning*, from Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Venice, Upper Italy, Bologna, Perugia, Cortona, Castiglion-Fiorentino, and Arezzo.

*Wednesday*, from the same places as on Monday.

*Thursday, at nine in the morning*,

\* Travellers who purchase alabaster, for the purpose of having it sent to Great Britain by sea, should deal with Pisani; whose punctuality may be relied on.

† Laundresses in Tuscany commonly charge for washing and ironing as follows:

Sheets, per pair .....	crazie 12
Pillow-cases, each .....	1
Table-cloth, if large .....	6
Napkin .....	1
Towel .....	1
Shirt, if plain, crazie 6; if frilled .....	7
Shift .....	4
Drawers .....	4
Pantaloon .....	8
Corset .....	5

from Leghorn, Lucca, Porto-ferrajo, Piombino, and Pisa; Siena, Pistoja, Prato, and Volterra—and *about ten in the morning* from Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Venice, Upper Italy, Bologna, the Kingdom of Naples, Rome, Perugia, Cortona, Castiglion-Fiorentino, and Arezzo.

*Friday*, from the same places as on Monday and Wednesday.

*Saturday, at nine in the morning*, from Porto-ferrajo, Piombino, Leghorn, Lucca, Pisa, the Kingdom of Naples, Rome, Siena, Cortona, Castiglion-Fiorentino, Arezzo, Pescia, Pistoja, and Prato.

*Tuesday, at four o'clock post-meridian*, go letters for Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Upper Italy, Bologna, Great Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, Lucca, Pisa, Leghorn, Siena, Rome, the Kingdom of Naples, Arezzo, Cortona, Castiglion-Fiorentino, Prato, Pistoja, Pescia, and Volterra.

*Thursday, about one o'clock post-meridian*, for Arezzo, Castiglion-Fiorentino, Cortona, Perugia, Rome, and the Kingdom of Naples: and *about four o'clock post-meridian*, for Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Upper Italy, Bologna, Great Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, Piombino, Porto-ferrajo, Lucca, Pisa, and Leghorn; Siena, Pistoja, Prato, and Volterra.

*Saturday, about four o'clock post-meridian*, for Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Upper Italy, Bologna, Great Britain, France, Spain, Piedmont, Genoa, Sarzana, Lucca, Massa, Siena, Rome, the Kingdom of Naples, Arezzo, Cortona, Castiglion-Fiorentino, Perugia, Pis-

Pocket-handkerchief .....	1
Neckcloth .....	1
Kitchen-apron .....	2
Pockets, per pair .....	2
Sleeping waistcoat .....	4
Night-cap, if not trimmed .....	2
Silk-stockings, per pair .....	4
Cotton-stockings, per pair .....	2
Plain white dresses, each .....	16
Petticoats, each .....	8

Persons who wish to be economical in Italy should have their linen washed out of the house, and ironed at home.

Francesca Lambardi, in the Piazza-San-Spirito, No. 2079, is a good Laundress.

toja, Prato, and Pescia : and, *at eight o'clock in the evening*, for Leghorn, Pisa, Piombino, and Porto-ferrajo.

Letters for every country, Tuscany excepted, must be franked, and put into the Post-Office before noon, every day except Saturday, when they are received till three o'clock.

#### COUNTRY-HOUSES NEAR FLORENCE.

Villa-Mattei, near the Porta S. Gallo, a large house.

Villa del Cav. Gerini, on the Bologna-road ; a good house, well furnished, and delightfully situated.

Villa-Vitelli, at Fiesole, healthy and cool.

Villa-Baroni, at Fiesole, ditto, but

in too elevated a situation for weak lungs.

Palazzo-Bruciaro, near the Porta S. Gallo, an excellent house, in rather too warm a situation for summer.

Villa-Careggi de' Medici, a most excellent house, in a cool, dry, and healthy situation.

There are, in the neighbourhood of Fiesole, several other Villas, which might be hired from Midsummer till the commencement of the vintage : as the Tuscans seldom occupy their country-houses till the end of September, when the vintage begins. From twenty to thirty sequins a month, plate and linen inclusive, is the highest price demanded for the best Tuscan Villas.

## CHAPTER V.

### ITALY.

Money of Rome—Bankers' accounts—Pound-weight—Measures—Hotels and other Lodging-houses—Best water—Best air—Prices of the best Lodgings—Prices charged by *Traiteurs*—Price of dinner per head at the houses of Restaurateurs—of breakfast at a Coffee-house—of Job-carriages and horses—Expense of keeping your own carriage—Hackney-coaches—Wages of a Valet-de-place—Fire-wood—Butchers' meat, wild-fowl, poultry, fish, and other eatables—Tallow candles—Charcoal—Best markets for fruit and vegetables—Wines of the country—Foreign wines—Best Confectioner—Oil—Honey—Tea—Grocers—Rum—Best Wax-candles—Medicines—Woollen cloth—Furs—Roman pearls—Silk Mercer—Milliner—Professor of Languages—Music Masters—Dancing Masters—Drawing Masters—Ancient bronzes, &c.—Sulphur—Roman Mosaics—Scajuola, and paintings all *Encausto*—Bronze lamps, and silver plate—Stationer—Manuscript music—Prints and Drawings—English writing paper, and English books—Circulating Library—Calcografia Camerale—Fees to Medical Men—Theatres—price of boxes—Unfurnished apartments—Procaccio from Rome to Naples—Best Roman Vetturino—Post-Office—Neapolitan Territories—Passports—Fees to Custom-house Officers—Money of Naples—Exchange—Common Neapolitan measure, pound-weight, and rotolo—Hotels and other Lodging-houses at Naples—Job-carriages—Expense of keeping your own carriage—of keeping a saddle-horse—Hackney carriages—Wages of a Valet-de-place—of a Cook—Mode in which persons who keep their own cook should order dinner—Price of unfurnished Apartments—Price usually paid by Families who have their dinner from a *Traiteur*—Price per head for dinner at a Restaurateur's—of breakfast at a Coffee-house—of Butchers' meat, fish, poultry, and cheese, bread, oil, butter, Sorrento hams, tea, coffee, sugar, ice, and wines made in the Neapolitan Territories—Firewood, charcoal, wax and tallow candles—English Warehouses—Naples silks, gauzes, ribands, &c.—Sorrento silk stockings—Musical instrument strings—Circulating Library—Borel's Library—Stationer—Coachmaker—English Medical Men—Music Master—Dancing Master—Price of boxes at the Theatres—Arrival and departure of Letter-Couriers and Procacci—Expense of franking letters, &c.—Piano di Sorrento—Price of Lodging-houses—Provisions—Oil, milk, wine of Sorrento and Capri—Charcoal and fire-wood—Clotted cream—Quails—Articles not found at Sorrento—Boats which go daily from Sorrento to Naples and return the same evening—Passage-money—Meta boats—Best method of conveying a large Family from Naples to Sorrento—Post-office—Sorrento recommended as a cheap place for permanent residence—Physician there—Comparative view of expenses in various parts of the Continent.

#### ROME.

##### MONEY OF ROME.

*Doppia*, worth thirty-two *paoli* and one *baioccho*.

*Scudo* . . . ten *paoli*.

*Mexxo-scudo* . five *paoli*.

Piece of three *paoli*.

Piece of two *paoli*.

Piece of one *paolo*.

*Mexxo-paolo*.

*Baioccho*, worth the tenth part of a *paolo*.

The old Louis-d'or is current at Rome for forty-four pauls—the Napoleon for thirty-seven pauls—and the Spanish dollar for ten pauls.

Bankers' accounts are kept in pauls.

The Roman pound-weight is twelve ounces; the Roman *canna* is about two yards and a quarter English measure; and the Roman mercantile *palm* is between nine and ten English inches.

#### HOTELS AND OTHER LODGING-HOUSES.

The principal Hotels at Rome have been already named: and suites of apartments in these Hotels cost from fifteen to thirty pauls a day, according to their size and the number of beds they contain. For a hot breakfast *à la fourchette* the usual charge, at the Europa, is five pauls—for dinner ten pauls—for each servant, per day, five pauls—and for an apartment large enough to accommodate one Master and four servants fifteen pauls per day.

The Piazza di Spagna consists chiefly of Lodging-houses; the warmest of which is Casa-Rinaldini.

Via-San-Bastianello contains good lodgings; as does the house called Margariti's, and situated on the ascent to the Trinità de' Monti. The Palazzo-Palmieri, Via-Propaganda, contains good lodgings. The Palazzo-Negrone is an excellent lodging-house; as likewise is No. 54, Via-Gregoriana. No. 70, Piazza-Barberini, contains good apartments. Via-Babuino, Via della Croce, Via-Condotti, Via-Fratina, and Via de' due Macelli, abound with lodgings; as do Via-Vittoria, Via-Pontefici, Via-Condotti, and Via-Bocca di Leone: the Palazzo-Canino, in the last named street, is a good lodging-house. The Palazzo-Gavotti, the Palazzo-Fiano, and the new part of the Palazzo-Sciarra, (all on the Corso,) contain good accommodations;

as do the Piazza-Colonna, and the Palazzo-Cardella, near Via di Ripetta; in which street, likewise, several lodgings may be met with. The Piazza de' Santi Apostoli contains good apartments. The Palazzo-Sceva, and the Palazzo-Collicola, near the Forum of Trajan, contain good apartments; as does the Palazzo-Maggi, near the Capitol. No. 152, Via-Rasella, is a large well situated house; as is Casa-Giorgio, in the Lavatore del Papa. The Palazetto-Albani, and the Villa-Miollis, are good houses; but unwholesomely situated; especially the latter.

The best water at Rome is that of the Fontana di Trevi, and the Piazza di Spagna; the best air, that of the centre of the Corso, the Piazza di Spagna, the Trinità de' Monti, the environs of the Fontana di Trevi, and the Foro-Trajano, and its environs. The price lately given for the best apartments at Rome, plate and linen inclusive, has been from thirty to fifty Louis-d'ors a month. Large and well situated lodgings may, however, be procured for about eighty scudi a month; and small apartments for half that sum\*. The best *Traiteurs* usually charge English Families ten pauls a head for dinner, bread and wine not inclusive; and this dinner usually furnishes the servants with more than they can eat: but (as already mentioned) persons who get their dinner from a *Traiteur*, should not order it per head, but per dish†. The *Traiteur* near the Palazzo-Sciarra, on the Corso, will supply one person with dinner for five pauls: and at the houses of *Restaurateurs* in general a gentleman may be found in dinner, bread, and table-wine for five pauls‡. Breakfast at a Coffee-house usually costs about one paul, and the charge for every cup of coffee is two baiocchi.

The *Restaurant* at the Palazzo-Lepri, Via-Condotti, is much fre-

\* Persons who are not anxious to live in that part of Rome which the English usually prefer, would do well to seek apartments in the Strada-Giulia; where the rent of two or three good rooms is not more than from ten to twelve scudi a month.

† Four or five dishes, sufficiently large to supply four Masters and four Servants with a plentiful dinner, bread and dessert not inclu-

sive, usually cost from twenty-five to thirty pauls.

‡ At the Palazzo-Fiano, in the Corso, there is a *Restaurateur*, who serves at a fixed price per portion, as is done at Paris; his charge for a plate of good soup being baiocchi 2½—a plate of bouillie, with vegetables, baiocchi 7½—a plate of roasted meat, ditto—a plate of common fruit 2 or 3 baiocchi; and a foglietta of good table-wine from 8 to 10 baiocchi.

quented; and Sauvan, No. 41, Piazza di Spagna, is a good *Traiteur*.

The price, per month, for a carriage and horses, coachman's wages inclusive, is from sixty to seventy scudi, according to the expense of provender. The price, per day, about twenty-four pauls—and for four hours, either morning or evening, from ten to twelve pauls. A good carriage and horses may frequently be purchased for about one hundred pounds sterling; and the expense of keeping them, coachman's and footman's wages, with grease for wheels inclusive, does not, in Roman families, amount to more than twenty-six scudi per month. A coachman's wages is eight scudi per month, he finding grease and oil; and a footman's wages six scudi per month. They expect liveries once a year.

Hackney carriages may usually be hired for four pauls the first hour, and three pauls for each succeeding hour. These carriages stand in the Piazza di Monte-Citorio.

The wages of a *Valet-de-place* is from four to five pauls a day, he finding himself in every thing.

Fire-wood is sold by the cart-load, which, during winter, usually costs about twenty-eight pauls, (but sometimes much more) without carriage and portorage, and this comes to five, six, seven, or eight pauls, according to where the wood is conveyed. The best wood may generally be obtained at the Ripetta.

Rome is better supplied with eatables than any other City in Italy. The average price of the best beef is from seven to eight baiocchi a pound—gravy-beef, from five to six baiocchi—mutton, from six to eight baiocchi—lamb, six baiocchi—veal, from ten to fifteen baiocchi—kid, ten baiocchi—excellent pork, from six to seven baiocchi—excellent wild-boar, from six to eight baiocchi—woodcocks, from twenty to twenty-five baiocchi each—a wild-goose, from four to five pauls—wild-ducks, ditto, per brace—widgeons each, from fifteen to eighteen baiocchi—and teale about one paul—partridges, from twenty-five to thirty-five baiocchi each—small chickens,

about eighteen baiocchi each—large fowls, about twenty-five baiocchi each—hares, from three to four pauls each—rabbits, twenty-five baiocchi each—capons, forty-five baiocchi each—turkeys (the best poultry in Italy,) ten baiocchi a pound, and sometimes less—tame ducks, each, at least three pauls—pigeons, two pauls each—quails, from four to eight baiocchi each—beccafichi, from three to four baiocchi each—ortolans, twelve baiocchi each.—Soles, turbot, carp\*, and other prime fishes, from twelve to fifteen baiocchi the pound—common fish from eight to ten baiocchi—dried salmon is ten baiocchi a pound—salted cod, about five baiocchi.—Good butter about eighteen baiocchi the pound.—Cows' milk, per foglietta, five baiocchi—goats' milk, three baiocchi—Parmesan cheese, from eighteen to twenty-two baiocchi the pound—Dutch cheese, seventeen baiocchi.—Brinzi, eighteen baiocchi—cream cheese seven baiocchi—Strachino di Milano (particularly good cheese) two pauls a pound, and sometimes less—Household bread, two baiocchi a pound—a panetto, or roll, always one baioccho—Spanish rolls, two baiocchi and a half each—Grapes, apples, pears, peaches, and apricots, from two to four baiocchi the pound—Oranges and lemons, if fine, a paul per dozen—best chesnuts, twelve for one baioccho—potatoes, two baiocchi the pound—beans and peas, when plentiful, from one baioccho and a half to two baiocchi the pound—Eggs per dozen, from six to ten baiocchi—Wax lights from forty-three to forty-five baiocchi the pound—Spoleto-tallow candles, twelve baiocchi the pound—Roman ditto, ten baiocchi.—Charcoal, per sack, containing about 130lb. sixty baiocchi—common wine, per foglietta, three baiocchi—Levant coffee, unburnt, three pauls a pound—Martinique coffee, unburnt, twenty-five baiocchi—common green tea, about twelve pauls a pound, and black tea the same price—pearl tea, sixteen pauls—common powder sugar, one paul a pound—best sort, thirteen baiocchi—common loaf sugar, two pauls a pound. The best markets for

\* The carp brought from the Lake of Albano to the Roman fish-market, sometimes weigh twenty pounds each; and are particu-

larly delicious. The best fishes of the Tiber are the *Sturio*, or sturgeon, and the *Spigola*, or *Lupus*.

fruit and vegetables are those of the Piazza-Navona and the Pantheon ; the melons of Perugia are remarkably good, as is the Roman brocoli.

The wine of Orvietto, usually sold at fifteen or sixteen baiocchi the small flask, is good, but seldom genuine : indeed, the Romans are accused of adulterating their white wines with a poisonous metallic substance. The wines of Albano and Genzano, however, may usually be purchased at the Scotch College for two scudi and a half, or, at most, three scudi the barrel ; and are wholesome, because genuine. A barrel contains fourteen large flasks, and every large flask five fogliette. The foglietta is nearly an English pint. Good Marsala, together with French wines, spirits, tea, groceries, English patent medicines, fish-sauces, mustard, &c. are sold by Lowe, No. 420, Corso. Foreign wines and spirits are likewise sold by Sneid and Co., No. 7, Via-Condotti ; and this magazine contains excellent red and white Falernian, from Cotterell and Co. at Naples. Townley, No. 58, Via-Condotti, sells foreign wines and spirits, flannel, and other English goods. French wines are sold by Sig. Brunelli, Vicolo del Gallinaccio, Via due Macelli, No. 9. Spillman, No. 81, Via della Croce, sells good foreign wines and spirits ; he is the best Confectioner at Rome, and remarkably honourable in his mode of dealing ; his ices, and *ponche à la Romaine*, are excellent. Oil varies in price from eight to twenty-four baiocchi the foglietta, according to its quality ; but good salad oil is not easily obtained. Roman honey is good, and seldom costs more than seven or eight baiocchi the pound. No. 90, in the Piazza di Trevi, is the best and cheapest Grocer's shop at Rome. Wax torches may be purchased in this shop at forty-two baiocchi the pound ; and good wax candles for forty-three. Good brandy (four pauls the bottle) is sold at No. 111, Piazza di Montecitorio. Faiella, in the Piazza di Spagna, sells good groceries. The brothers Cogorni, grocers, in the Piazza-Rondonini, sell good rum at six pauls the bottle ; or, five and a half, provided the empty bottles be returned : they likewise sell Bordeaux, Cy-

prus, and Malaga. Genuine wine of Nice may sometimes be purchased at the Palazzo-Borromeo, for four pauls a bottle. The average price of Bordeaux l'affitte is eight pauls, and of the inferior sort six pauls, the bottle. The average price of good Marsala is four pauls ; and of good Malaga four pauls the bottle. Wine-merchants, in general, allow from three to five baiocchi for every empty bottle, when returned. No. 31, Via della Cinque, is a good shop for Amaringa puffs and sweetmeats : and No. 14, in the Corso, near the Piazza-Colonna, is a celebrated shop for hams, bacon, and cheese. Hams, if whole, are seventeen baiocchi the pound ; if cut, twenty baiocchi.

The best medicines are to be purchased at the Farmacia Marini Borioni, Via del Babuino, No. 98 ; and this shop contains excellent castor oil, Epsom salts, pearl barley, oatmeal, sago, and tolerably good bark. The Spezieria del Collegio Romano likewise furnishes tolerably good bark : but if medicines be wanted during the night, they can only be procured at the Spezieria in the Via del Gambero.

Furs are very good and not dear. Roman pearls, if made and sold by Pozzi, No. 101, in Via-Pasquino, are well worth purchasing : but those made and sold in Via-Padella, and other places, are of a very inferior quality, and liable to turn yellow. The best silk-mercier is Bianchi, No. 82, Cantone della Piazza della Minerva, Via-Minerva e Palembella. Good Florence silks, full three quarters wide, may be purchased in this shop for thirty-two pauls the canna ; and slight silk of the same width for ten pauls the canna. Ciampi, No. 471, on the Corso, sells silks, as likewise does Ciampi, No. 167, on the Corso. The best Milliner and Dress-maker, Madame Hilaire, resides in the Piazza-Mignanelli.

The most eminent Professor of Languages at Rome is Sig. Giuntotardi : the best Music-Masters are Signori Sirletti, Terzini, Doria, Moroni, and Confidate. Sig. Giuntotardi's price is one zecchino for three lessons. Eminent Music-Masters ask ten pauls a lesson. Dancing-Masters charge from five to



seven pauls a lesson; and Drawing-Masters about five pauls an hour. Sig. Luigi Fioroni, Via-Vittoria, No. 25, is an excellent Drawing Master: and Sig. Natale Carta paints miniature Frescos beautifully.

Vescovali, at No. 20, in the Piazza di Spagna, has a large collection of Ancient Bronzes, Vases, Medals, &c., for sale. Sulphurs are sold at No. 31, Via-Capo-le-Case, for three scudi per hundred: they are likewise sold at No. 53, on the Corso; and in the Piazza di Spagna, by Paoletti, who is deemed particularly skilful in the art of making pastes and sulphurs. Small and beautiful specimens of Roman Mosaics may be found in the Piazza di Spagna, and its environs. Specimens of *Scajuola*, and Paintings *all' Encausto*, may be found at No. 3, in the Forum Romanum, near the arch of Severus; and Ceccarini, Vicolo del Divino Amore, has fine specimens of Italian marbles. One of the best shops for bronze Lamps, and silver Plate, is that of Sig. Belli, No. 63, in Via-Valle. One of the best Stationer's shops is in the Piazza-Colonna, and opposite to the Post-Office. Manuscript Music, both ancient and modern, is sold by the Abbate Santini, at No. 49, Via-Vittori. Scudellari, Printer, No. 19, Via-Condotti, sells Pinelli's Works, and other celebrated prints, miniature frescos, writing paper, &c. Bouchard, Bookseller, No. 69, Piazza di Spagna, sells English books, prints, miniature frescos, &c. Monaldini, Printseller, in the Piazza di Spagna, sells English Books, English writing and drawing Paper, &c.; and Piale, at No. 428, on the Corso, has a small circulating Library, which contains a few English Books. The subscription to this Library, is six pauls for one month only; and fifteen pauls per quarter. Large assortments of Prints, and coloured Drawings, are to be found on the Corso; and likewise at the Calcografia Camerale, (No. 43, Via-

Condotti:) here, the prices of the prints are specified in the catalogue; and from ten to fifteen per cent. is deducted, if a large number be purchased. Trebbi, No. 23, Via-Condotti, deals in Mosaics, and other Works of Art;\* Dies, Via-Condotti, No. 16, deals in, and sets, Cameo necklaces, ear-rings, and other personal ornaments; and Buonafede, No. 9, Via-Frattina, sets necklaces, &c., particularly well.

Rome (as has been already mentioned) contains six Theatres; namely, *The Aliberti*, which is opened for Mask-balls during Carnival; *The Argentina*, where operas are performed between Christmas and Lent; *The Valle*, where operas and plays are performed at the same season; *The Apollo*, or *Tordinona*, likewise an opera-house; *The Pace*; and *The Pallacorda*. Added to these, a very small Theatre, adjoining the Palazzo-Fiano, is frequently opened for the exhibition of *Marionettes*. The price of a good box at the Teatro-Aliberti, during Carnival, is from fifteen to twenty pauls; besides which, every person pays three pauls for admission. At the other Theatres, the price of boxes varies according to the merit of the performers; but nothing is paid for admission, except by those persons who go into the *parterre*.

Travellers who intend to make a long stay, and to live economically in this City, should endeavour to hire an unfurnished apartment, and furnish it themselves; furniture being very cheap; and the rent of unfurnished apartments very low.

A Procaccio goes every week from Rome to Naples, and conveys luggage†.

The best Roman *Padrone di Vettura* is Balzani, who may always be found, or heard of, at the Locanda del Orso; and is the brother and partner of Balzani, the *Padrone di Vetture*, at Florence‡; but a

\* Trebbi forwards Works of Art to Great Britain: but the Spedizioniere usually employed by the British Nation, at present, is De Sanctis, Via del Babuino, No. 84.

† Persons who wish to convey luggage by water from Rome to Naples, should apply to the Masters of the vessels at Ripa-Grande: but as luggage going either by the Procaccio,

or by water, must be taken to the Custom-house at Naples, it is not advisable to send books, nor any thing contraband, by these conveyances.

‡ Laundresses at Rome commonly charge for washing and ironing as follows:

Sheets, per pair ..... baiocchi 8  
Pillow-cases, each, from 1 to ..... 2



much pleasanter person to deal with.

POST-OFFICE.

*Monday morning arrive letters from Bologna, Viterbo, and Rieti, Holland, Germany, northern Europe, Tuscany, Upper Italy, France, Spain, Portugal, and Great Britain.*

*Tuesday morning from Ancona, Perugia, Civitavecchia, Tivoli, Subiaco, Benevento, the kingdom of Naples, Sicily, Malta, and the Ionian Islands.*

*Thursday from Bologna, Perugia, Viterbo, Civitavecchia, and Rieti; Tivoli, Benevento, and Foreign Countries.*

*Friday from Ancona.*

*Saturday from Bologna, Perugia, Civitavecchia, and Rieti, Tivoli, &c., and likewise from Foreign Countries.*

*Sunday at four o'clock, post meridian, go letters to all the Ecclesiastical Territories, Great Britain, and other parts of Europe.*

*Tuesday, at the same hour, to all the Ecclesiastical Territories, except Ancona, and to other parts of Europe.*

*Thursday, at the same hour, to all the Ecclesiastical Territories, and other parts of Europe.*

Letters for Foreign Countries must be franked before two o'clock P.M., on every Foreign Post-day; and on other days before twenty-three o'clock, (Italian time,) except Saturday; when they are received at the Post-Office till two hours after sunset.

ARRIVAL AND DEPARTURE OF DILIGENCES.

*Tuesday morning arrives the Dili-*

Table-cloth, according to its size, from balocchi 3, to.....balocchi 5	
Napkins, per dozen.....	12
Towels, per dozen.....	12
Shirt, if plain, from 5 to 6, if frilled, from 6 to.....	7
Shift.....	4
Drawers, from 4 to.....	6
Corset, from 2 to.....	5
Pocket-handkerchiefs, per dozen.....	12
Kitchen-aprons, per dozen.....	12
Neckcloth.....	1
Pockets, per pair.....	2
Sleeping waistcoat, if not trimmed.....	4
Neckerchief, if frilled.....	7
Night-cap, if frilled.....	2
Plain white dresses, each, from 15 to.....	20
White dresses, full trimmed.....	30

gence from Ferrara, via Ancona, Frosinone, Viterbo, Civitavecchia, and Subiaco.

*Thursday morning from Frosinone, Civitavecchia, and Tivoli.*

*Friday morning from Ferrara Via Ancona.*

*Saturday morning from Frosinone, Viterbo, Civitavecchia, and Subiaco.*

*Sunday, at one o'clock, P.M. the Diligence sets out for Ferrara—at four o'clock, P.M. for Frosinone—and at night for Viterbo, Civitavecchia, and Subiaco.*

*Tuesday, at four o'clock, P.M. for Frosinone, and at night for Civitavecchia, and Tivoli.*

*Thursday, at one o'clock, P.M. for Ferrara—at four for Frosinone—and at night for Viterbo, Civitavecchia, and Subiaco.*

The expense of franking a single letter to Great-Britain is fifteen baiocchi; and that of franking a single letter, either to Florence or Naples, two baiocchi and a half.

The Post-office is usually open from nine till twelve in the morning, and from three till six or seven in the evening.

Letters from Great Britain may be expected on Mondays and Thursdays.

NEAPOLITAN TERRITORIES.

Travellers, on quitting Rome for Naples, derive no advantage from having their luggage plumbed; as, at Terracina, the last Town in the Papal territories, and also at the frontier, Custom-house Officers have a right to examine trunks, &c.; but a fee of from five to ten pauls, according to the quantity of luggage,

Upper petticoats each, from 4 to.....	5
Under petticoats.....	2
Cotton stockings, per pair.....	2
Silk ditto, from 4 to.....	5
Socks, per pair.....	1½

CHILDRENS' CLOTHES.

Night shirt.....	3
Frilled shirt, from 4 to.....	5
Frock.....	5
Trowsers.....	4
Boy's vest and pantaloons.....	8
For washing sheets, Laundresses at Rome often charge two balocchi a breadth.	
Rosa Andrellini, Via-Schiavonia, Piagetta S. Rocca, No. 32, is a good Laundress; as likewise is Mariantonia Enrietti, Via degli Avignonesi, No. 29, 2do. Piano.	

usually prevents the exercise of this right. At Fondi, the first Town in the Neapolitan dominions, six carlini per carriage, given at the Custom-house, will generally secure luggage from examination.

#### MONEY OF NAPLES.

*Gold.* Piece worth thirty *ducats*, or ducats—ditto, worth fifteen ducats—ditto, worth four ducats—ditto, worth three ducats—ditto, worth two ducats.

*Silver.* *Scudo*, worth *grana*, or grains 132—*Pezzo-duro*, worth grains from 123, to 124—*Piastre*, worth grains 120—Piece, worth grains 66—ditto, worth grains 60—ditto, worth grains 50—ditto, worth grains 40—ditto, worth grains 30—ditto, worth grains 26—ditto, worth grains 24—ditto, worth grains 20—ditto, worth grains 13—ditto, worth grains 12—ditto, worth grains 10—ditto, worth grains 5.

*Copper.* Piece worth 5 grains—ditto, worth 3 grains—ditto, worth 2½ grains—ditto, worth 2 grains—ditto, worth 1 grain—ditto, worth half a grain.

One *ducato* is worth ten *carlini*, and one *carlino* is worth ten *grana*.

Accounts are kept in ducats and grains. The exchange upon London is fixed every Monday and Thursday afternoon; and Neapolitan Bankers give so many grains, according to the exchange, for every pound sterling.

The value of French gold varies from time to time; but an old Louis-d'or is usually worth from five hundred and forty to five hundred and sixty grains; and a Napoleon, from four hundred and sixty to four hundred and eighty-five grains.

Messrs. Falconnet and Co., the most eminent Bankers at Naples, are very obliging to Travellers\*.

The common Neapolitan measure, called a *canna*, is equal to about two yards and a quarter English†; the Neapolitan pound to about eleven English ounces; and the *rotolo* to about thirty-one English ounces.

#### HOTELS AND OTHER LODGING-HOUSES AT NAPLES.

From two hundred to three hundred ducats a month have, during the last few years, been demanded in winter and spring, for the best ready-furnished apartments in this City: now, however, handsome lodgings, sufficiently capacious to accommodate a large Family, may be obtained for an hundred, or, at the utmost, an hundred and fifty ducats a month, in those parts of Naples usually frequented by Foreigners, namely, the Chiaja, the Chiatamone, and the Strada di S. Lucia: in other situations lodgings are much cheaper. The best Hotels have been already named in the preceding part of this Work: it may not, however, be superfluous to add, that the situation of *the Gran-Bretagna* is bleak during winter and spring; and that the back rooms in *the Crocele*, and other hotels near the tufo-rock, are damp and unwholesome. The price of apartments at the principal hotels is, generally speaking, higher than in any other part of Italy. Dinner usually costs, during winter and spring, twelve carlini per head for masters; breakfast, from five to six carlini; and servants' board, per day, at least six carlini a head: but, during summer, dinners are usually served at ten carlini a head for masters; and breakfasts at four carlini a head. During winter and spring the best apartments in good Hotels cost from an hundred and twenty to an hundred and fifty ducats per month; and during summer the same apartments cost from sixty to eighty ducats per month. By the day it is difficult to procure a small apartment under three ducats. Jobmen, who supply strangers with carriages, usually charge three ducats per day; and not much less by the month; two piastres, per half-day, if it be a Festa; and eighteen carlini, if it be not: but a good carriage and horses may frequently be purchased here for less than one hundred pounds sterling: and the expense of

\* This Bank is open from nine in the morning till one; and from five till seven in the afternoon.

† One *canna* contains eight Neapolitan palmi; and one *palmi* is about 10½ English inches.

keeping them amounts to about fifty ducats a month, including twelve ducats for the coachman's wages. Provender for a coach-horse costs about four carlini per day—a stable and coach-house four ducats a month, and shoeing each horse, one ducat a month. Provender for a saddle-horse costs about three carlini per day. Hackney carriages of all descriptions are to be met with in every quarter of Naples, at the following prices: Carriage with four places, *a course*, four carlini; and if taken by the hour, first hour, five carlini; and every subsequent hour three carlini. Carriage with two places, *a course*, twenty-six grains; and if taken per hour, first hour three carlini; and every subsequent hour, twenty grains. The drivers of these carriages cannot demand any thing more than the fare, though they expect a trifling gratuity. The wages of a *Valet de place* is from five to six carlini a day, he finding himself in every thing: and a good Cook, who finds his own Assistant, usually asks from twelve to sixteen ducats a month. Neapolitan Servants expect neither board nor lodging. Persons who keep their own cook should order dinner at so much per head, fire-wood and charcoal inclusive: and persons who mean to reside long at Naples, and wish to live economically, should endeavour to procure an unfurnished apartment; and either purchase or hire furniture themselves. Good apartments unfurnished may be obtained for four, or at the utmost, five hundred ducats per annum. Families who have their dinner from a *Traiteur*, are seldom well-served under five or six carlini a head, Servants inclusive; but a well-cooked dish, sufficient for two people, may be procured, at a Cook's shop, for five carlini. Persons who dine at a *Restaurant*, are presented when they enter, with the *carte à manger*; and the expense of dining at these taverns, bread and table-wine inclusive, is from three to eight carlini a head. The *Restaurant* at the Albergo Reale, Largo del Palazzo, is much frequented during winter, and the early part of spring: and that of the Palazzo-Cirella, S<sup>a</sup>. Lucia, during

summer, on account of its beautiful situation and excellent dinner-room. The best *Traiteur* for supplying families with dinners, at their own houses, is Giuseppe Gajoli, No. 140, Strada di Chiaja. One cup of coffee at a coffee-house usually costs three grains; one cup of chocolate from six to eight grains; and breakfast from two to three carlini, according to its quality. The price of provisions is *very variable*; and always higher during Carnival than at any other period. Beef, *on an average*, costs from twenty to twenty-two grains the rotolo—mutton, from sixteen to eighteen grains—veal, from thirty-five to sixty grains—pork, from twelve to sixteen grains—fish, of the best kind, from six to twelve carlini—common fish, from thirty to forty grains—rabbits, per brace, and remarkably good, about six carlini—turkeys, remarkably good, about ten grains per pound—a large fowl, from thirty to forty grains—a small fowl, from fifteen to twenty grains—hams, about three carlini the rotolo, and bacon about twenty-six grains—tame ducks, each, about thirty-five grains, if large—hares, from eight to ten carlini each—wild-ducks, each, about forty grains—wid-geons, the brace, about five carlini—partridges, the brace, about twelve carlini—woodcocks, the brace, from eight to twelve carlini—quails, each, from three to six grains—Parmesan cheese, from eight to nine carlini the rotolo—English cheese, from ten to twelve carlini the rotolo—and bread of the best quality, from six to eight grains the rotolo. Fusaro oysters are good; though, perhaps, not so well fattened as in the days of Lucullus: they usually cost from two to three grains each. Oil varies in price, according to the produce of the olive gardens; but the best usually costs from four to five carlini the rotolo. Milk is scarce and dear. The only good butter comes from Sorrento; and is sold by the lump; which costs, at Sorrento, about twelve grains, and weighs five ounces and a half. The best veal, fresh pork, pigs' faces, bacon, and hams, likewise come from Sorrento. Levant coffee, upon an average, is from nine to ten carlini the rotolo—black tea about sixteen

carlini the pound; and green tea from eighteen to twenty carlini the pound.—Good common lump sugar, broken into small pieces, may usually be obtained for fifty, or at most, fifty-five grains the rotolo; and loaf sugar costs from six and a half to eight carlini the rotolo. Fruit is cheap and excellent. (It appears that in Magna Græcia the ancients iced their cherries, figs, water-melons and many other fruits; and the Moderns would do wisely by adopting the same plan.) Clean ice, or rather frozen snow, for mixing with water, or wine, is four grains the rotolo; and less clean frozen snow, for icing liquors, three grains the rotolo; iced water, two grains per quart; ices, in glasses, are eight grains each; and ices in cakes, twelve grains each. The wines of Posilipo, Capri, and Ischia, are palatable and wholesome; and cost from twenty-five to thirty-five carlini the barrel, which holds fifty-six caraffe, or pints. The wines of Procida and Calabria are good and wholesome; and cost about four ducats per barrel. The Sicilian wines likewise are good\*. Fire-wood usually costs from twenty to twenty-two ducats the large canna†; and charcoal fifteen carlini the quintal. Wax-lights of the best quality, called Venice-candles, are about six carlini the pound; and tallow candles twelve grains the pound in the shops, and eleven grains at the *Fabbrica*. Sig. Graindorges has, in the Largo del Castello, a British Warehouse, which contains porter, ale; French, Spanish, and Portugal wines; Lachrymæ, and other wines of the kingdom of Naples; Marsala, brandy, rum, Hollands, liqueurs, gunpowder, hyson, and black tea; coffee, sugar, and other grocery; Durham mustard; English writing-paper, pens, and pencils; fish-sauces; court-plaster; English cheese; curry-powder; anti-attribution grease; English razors, saddles, and bridles; James's powder, Epsom and Cheltenham salts, soda-powders, spirit of hartshorn, and spirit of lavender, eau de Cologne, &c., all of the best

quality. Sig. Graindorges likewise has a Shop in the Palazzo-Partanna, Largo Cappella Vecchia.

Messrs. Cotterell and Co., Bankers and Wine Merchants, No. 10, Largo della Vittoria, sell excellent white and red Falernian, made in their own vineyards. The former wine resembles Champagne, the latter Hermitage. Both wines keep good for several years; and are the better for being transported to Great Britain. Messrs. Cottarell and Co. have a comfortable Reading-room (furnished with English and other Newspapers) annexed to their Bank.

Strong's Warehouse, No. 1, Strada-Molo, near the Fontana-Medina, contains English merchandise; as does a shop kept by Terry, in the Strada-Toledo. Paturle and Co., at No. 329, Strada-Toledo, have a large assortment of French silks, velvets, gauzes, lace, shawls, ribands, and almost every article manufactured at Lyons. Toro, at No. 12, Strada S. Francesco di Paolo, is an excellent Ladies' Shoemaker: Cardon and Co., at No. 209, Strada di Chiaja, are good Milliners and Dress-makers; as likewise is Madelle. Houlemont, at No. 29, Vico lungo San Matteo, dirempetto La Trinità de' Spagnuoli; and Mrs. Bell, an English Dress-maker, has considerable custom. Naples is celebrated for its silks, gauzes, ribands, coral, soap; and silk stockings, made at Sorrento, which are remarkably strong, and may be purchased of the Maker, at No. 35, Monte-Olivetto. Silks for Ladies' dresses are usually sold according to their weight: common silks of various qualities, and a strong, warm, and cheap article, said to wash, and called *Cottone e setta*, are sold in the Strada Sedile di Porto. Strong and good black common silks, four palmi wide, and strong and pretty coloured silks of the same width, which wash excellently, cost about twenty-two carlini the canna. More costly silks are sold at the *Fabbrica Reale*, in the Strada-Toledo. Naples is likewise famous for its Tortoise-shell Manufacture, and for musical instrument

\* Some of the best Calabrian and Sicilian wines are those of Piedimonte, Mongibello, S. Eufemia, Marsala, and Siragusa. Good Malaga may frequently be met with; and is sold by the *rubbio*, which contains about sixteen

English quarts.

† The large canna contains sixty-four palmi, it being a rule to have the canna square every way.

strings in general, and harp strings in particular. Fontanelli, Strada di Chiaja, No. 254, deals in coral, camei-necklaces, ear-rings, bracelets, &c., made with lava; and other personal ornaments. Fontanelli, Junior, Strada di Chiaja, No. 46, ul<sup>mo</sup>. piano, deals in coral, and necklaces, &c., made with lava.

Signor Gaetano de Vito paints beautifully, for sale, in miniature fresco, views of Naples, and its environs; together with the Eruptions of Vesuvius: his Wife is an excellent Painter of Neapolitan costumi: and their works, which are not expensive, may be purchased at No. 37, Strada-Formale, sopra i Gradini S. Liborio, ul<sup>mo</sup>. piano.

Glass, No. 54, Piazza S. Ferdinando, is a good Stationer; as likewise is Sig. Angelo Trani, in the Largo del Palazzo.

Lewis, No. 6, Piazza di S<sup>a</sup>. Maria Cappella, is an English Coach-maker, who understands his business, and gets his iron work from England.

Kernot, Chemist and Druggist from London, Strada S. Carlo, No. 14, sells excellent English Medicines; and prepares Physicians' Prescriptions.

Wilkie has an English Pharmacy on the Chiaja.

Sig. Raffaele Puglisi is a good Dentist.

Sig. Gargiulo, whose address may be obtained at the Studii, is a celebrated Restorer of Etruscan and Grecian Vases.

Sig. Gaetano, Via delle Campanie, al Toledo, is a good Dancing Master; and Sig. Lanza, a celebrated Music and Singing Master.

Signori Bevilacqua, and J. B. de Ferrari, are good Language Masters; and the address of the latter may be obtained from Mr. Glass.

There is a circulating Library and Reading Room, in Strada S. Giacomo, No. 19, near the Strada-Toledo; and Sig. Borel has a large and valuable collection of books for sale, near the Church of Trinità Maggiore.

#### PRICES AT THE THEATRES.

<i>Teatro di S. Carlo - Palchi</i> , fourth row...	ducats 4,	carlini 5
fifth row.....	3,	„ 6
sixth row.....	1,	„ 8
<i>Platea</i> , numbered seats each	—	„ 5

The first, second, and third rows of boxes, are not let by the night, but by the season.

<i>Teatro del Fondo - - Palchi</i> , first row.....	ducats 4,	carlini —
second row .....	5,	„ —
third row .....	3,	„ 6
fourth row .....	2,	„ 4
fifth row.....	1,	„ 2
<i>Platea</i> , numbered seats, each	—	„ 4

<i>Teatro Nuovo - - - Palchi</i> , first row .....	3,	„ —
second row .....	4,	„ —
third row .....	3,	„ —
fourth row .....	2,	„ —
fifth row .....	1,	„ 2
<i>Platea</i> , numbered seats, each	—	„ 3

<i>Teatro Fiorentini - - Palchi</i> , first and second row	3,	„ —
third row.....	2,	„ —
fourth .....	1,	„ 5
fifth .....	1,	„ —
<i>Platea</i> , numbered seats, each	—	„ 3

<i>Teatro S. Ferdinando - - - S. Carlino Company.</i>		
<i>Palchi</i> , first and second row	1,	„ 2
third row.....	—	„ 8
fourth .....	—	„ 7
<i>Platea</i> , .....	—	„ grana 15

**Teatro della Fenice - - - - - S. Carlo Company.**

*Palchi*, first and second row 1, „ 2

**third** ..... 1, " -

**Platea, numbered seats, each - " 2**

**The Fondo is better calculated for seeing and hearing than S. Carlo.\***

## ARRIVAL AND DEPARTURE OF LETTER-COURIERS AND PROCACCI.

*Monday arrive letters from Calabria, Puglia, and the Abruzzi.*

*Tuesday* arrives the Courier from Rome, with letters from Florence, Milan, Great Britain, and all parts of northern Europe.

*Wednesday* arrive letters from Salerno, and Calabria.

*Thursday* arrive all the Foreign Couriers, with letters from Great Britain, &c.

*Saturday* arrive all the Foreign  
Couriers, with letters from Great  
Britain, &c.

**Tuesday 90** letters for Rome, Florence, Milan, Great Britain, and all parts of northern Europe.

**Wednesday** go letters for Puglia, the Abruzzi, Calabria, Sicily, Malta, and the Ionian Islands.

**Thursday** go letters for Rome, Florence, Milan, Great Britain, and all parts of northern Europe.

*Saturday go* letters for Rome, Florence, Milan, Great Britain, and all parts of northern Europe, Puglia, Calabria, the Abruzzi, Sicily, Malta, and the Ionian Islands: and *on the first Saturday in every month go* letters for Ragusa and Constantinople.

Letters for Great Britain must be franked; and the price is fifteen grains for every single letter. Letters for France must be franked; and the price is ten grains for every single letter.

The office for franking letters is open every day, Sunday excepted, from nine till twelve in the morning, and from four till five in the afternoon.

**\* Laundresses at Naples commonly charge for washing and ironing as follows :—**

Sheets, per pair - - - - Grains 12

Pillow-case	2
Table cloth	6

Table-cloth	-	-	-	-	-	6
Napkin and Towel, each	-	-	-	-	-	1

Napkin and Towel, each	-	-	-	1
Kitchen-apron	-	-	-	1

Kitchen-apron	-	-	-	-	-	-	1
Shirt	-	-	-	-	-	-	7

**Day-shift, if plain, 5; Night-shift - 6**

Drawers	-	-	-	-	-	-
Cleaning assistant	-	-	-	-	-	-

Sleeping waistcoat	-	-	-	-	4
Night cap	-	-	-	-	4

Night-cap	-	-	-	-	-	-	4
Petticoat	-	-	-	-	-	-	6

## PIANO DI SORRENTO.

### *Price of Lodging-houses.*

The price of Lodging-houses depends on the term for which they are taken; and also on the season of the year. During summer, from eighty to an hundred ducats per month are usually demanded for the Palazzo-Sera-Capriole at Meta—about sixty ducats a month for the large apartment in the Villa-Sera-Capriole near Carota—about sixty ducats per month for the large apartment in the Villa-Spinelli—sixty ducats per month for part of the Villa-Starace—about fifty ducats a month for the small apartment in the second story of the Cocumella—about fifty-five ducats a month for a large apartment in the Palazzo-Guarracino, at S. Pietro-a-Majella—thirty ducats a month for the Villa Angelis, in a Garden close to the sea—ninety ducats a month for the first floor of the Villa-Correale, and less for the second floor—sixty ducats a month, and upward, for the Villa-Losa, in the Town of Sorrento—and an hundred and twenty ducats a month for a large apartment in the Palazzo-Laurito, likewise at Sorrento. Small apartments calculated to accommodate a Lady and her servant, or a single Man, may always be procured for fifteen ducats a month, and frequently for less. Plate and linen are found in most of the aforesaid apartments.

### AVERAGE PRICE OF PROVISIONS, &c.

Excellent beef, (prime pieces) from eighteen to twenty grains the rotolo—excellent veal, from twenty-six to thirty grains—delicious pork, from

**Corset - - - - - Grains 5**

Category	Unit	Price
Neckcloth	100	1.00

Pocket-handkerchiefs, per dozen	-	12
Stockings per pair (if sold)		4

Stockings per pair (if silk)	-	-	-	4
A plain white dress	-	-	-	95

A plain white dress	-	-	-	-	25
A frill	-	-	-	-	5

A muslin cap, if bordered with lace	-	5
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Stockings per pair (if cotton)	-	-	2
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In the Strada-Vittoria, No. 38, there is a good Laundress, by name Lastrucci: but her charges are high. She speaks English and French.

tench.



twelve to sixteen grains—excellent hams, from twenty to twenty-four grains—pigs' cheeks and bacon, both excellent, from fourteen to fifteen grains—vegetables from one to two grains—excellent butter, per pat, twelve grains—bread of the best quality, (which is brought daily from Castel-a-mare,) about seven grains—bread made in the Piano di Sorrento, and generally speaking good, cheaper because carriage-free—maccheroni, from nine to ten grains—fish from ten to forty grains, according to its quality—fruit from two to four grains—clean ice, or, properly speaking, frozen snow, to mix with wine, two grains—and snow for icing liquors, one grain and a half—excellent salad-oil, about thirty grains the measure—excellent milk, from three to four grains the measure, which is nearly an English quart—common wine of Sorrento, per caraffa, three grains; per barrel from eighteen to twenty-two carlini—white Surrentinum, (called Conti) three ducats the barrel—red Capri, if it come direct from that island, about twenty-four carlini, carriage inclusive—common wine of Calabria, the same price—charcoal, from twelve to fifteen carlini the quintal—and fire-wood, seventy carlini the small canna.

Sorrento and its Piano are famous for delicious honey, clotted cream, and a dish called, in Devonshire, *junket*: and (what seems extraordinary) the Sorrentines give it a similar name. Quails, during the month of September, are particularly good, plentiful, and cheap, in this country; wood-cocks, during winter, are sometimes met with; but poultry is always scarce, and seldom good: fine fish is likewise scarce in the Piano di Sorrento; though attainable almost every evening at S. Agata; whither it is brought from the Gulph of Salerno during the day, in order to be sent to Naples at midnight. A boat laden with fish, often goes from the Town of Sorrento to Naples at daybreak; and by sending to the Marina at Sorrento before the boat goes, fish may sometimes be procured.

Families who remove from Naples to the Sorrentine shore, would do well to take with them tea, sugar, wax candles, soap, and cheese. Neither

brandy nor rum, nor the wines of Spain, Portugal, and France, can be purchased in the shops at Sorrento: but boats go daily thence, and also from the Piano, to Naples; and every Master of a boat may be trusted to execute commissions, and even to bring letters, and money, for Foreigners. The Sorrento-boats, and those belonging to the Marina of the Piano, set out soon after daybreak, and return between three and four o'clock every afternoon, weather permitting. The Meta-boats go more irregularly; there being at times a dangerous surf upon that beach. The price paid by the Sorrentines for going to Naples in a public boat, is six grains per head; and the best method of conveying a Family from Naples to Sorrento, is to hire one of these public boats, and embark about mid-day; at which time the wind is usually favourable. A Mariner, by name Epifanio, who frequently commands the boats belonging to the Marina of the Piano, is remarkably well-behaved, and an excellent Pilot: and a boat, commanded by him, may be hired for three or four ducats, according to its size: he may generally be met with at the Molo at Naples, from ten in the morning till twelve, every day, Sundays excepted.

Pasquale Tramontano, in the Borgo, near the Piano-Gate of Sorrento, is a good *Traiteur*, and moderate in his prices. He usually supplies a family consisting of five persons with a plentiful dinner for two ducats, or, at most, two piastres; four carlini a head being his common charge. The Master of the Cocumella Hotel likewise sends out dinners.

Onofrio Sersale, at Pozzopiano, makes good cakes, and tolerably good ices.

Fortunato Valestra, in the Borgo, is a very good Shoemaker: and Doctor Cangiani, a well-informed and skilful Neapolitan Physician, resides in the Town of Sorrento.

Small open carriages, two or three in number, are let by the day at Sorrento, for ten, or, at most, twelve carlini; and by the half-day for six carlini. For a mule, per day, the usual demand is eight carlini; and per half-day, four carlini. For a don-

key, per day, the usual demand is six carlini; and per half-day, three carlini. For a mule and Guide to S. Angelo and back, the price is ten carlini; and to Castel-a-mare and back, the same. For a *chaise-à-porteur* to the Conti and back, the common price is two piastres; to Airola and back, the same; and to S<sup>a</sup>. Maria Castello and back, four piastres. The price of six Portantini to carry a Lady to S. Angelo and back, is six piastres; and to Castel-a-mare and back, the same. The price of a small four-oared boat, per day, is two ducats; of a ten-oared boat, from four ducats to four piastres; and of a boat sufficiently capacious to convey a family and their luggage to Naples, six piastres, the expense of conveying the luggage to and from the boat inclusive\*.

A large Family, if economical, might live comfortably at Sorrento for four hundred pounds per annum, and even less.

*Prices charged by Laundresses.*

Sheets, per pair . . . . .	grana 6
Pillow-cases, each . . . . .	1
Table-cloth of a moderate size . . . . .	4
Napkins, per dozen . . . . .	12
Towels, per dozen . . . . .	12
Kitchen-aprons, per dozen . . . . .	12
Shirts each, if plain, grana 4, if frilled . . . . .	5
Shifts each, if plain, grana 3, if trimmed . . . . .	5
Drawers, per pair . . . . .	4

\* Remarkably strong Silk and Cotton Stockings may be purchased for a moderate price, at the Manufactory of Don Filippo Castellano, in the Piano di Sorrento; and excellent gauze,

Sleeping waistcoat . . . . .	grana 4
Nightcap, if plain . . . . .	2
Petticoat, if plain . . . . .	4
Neckcloth . . . . .	1
Pocket-handkerchiefs, per dozen . . . . .	12
A plain white dress . . . . .	15
A frill . . . . .	4
Stockings of cotton, per pair . . . . .	2
Silk stockings, per pair . . . . .	4
Corset . . . . .	4

Maddalena Gargiulo, Palazzo-Guaracino, is a good Laundress, who gets up linen in the English manner.

COMPARATIVE VIEW OF EXPENSES  
IN VARIOUS PARTS OF THE CON-  
TINENT.

A French franc, usually worth about ten-pence, will go as far in France as does a shilling in England: a Tuscan paul, usually worth about five-pence halfpenny, will go as far in Tuscany as does a franc in France: a Roman paul, usually worth about five-pence, will go as far in the Ecclesiastical territories as does a Tuscan paul in Tuscany: and a carlino of the kingdom of Naples, usually worth about four-pence, will go as far in the Neapolitan dominions as does a Roman paul at Rome.

Letters put into the Sorrento Post-Office, are conveyed perfectly safe to Naples: and letters addressed either to Sorrento, or any of the Villas in the Plain, are delivered with punctuality.

for curtains, may be purchased very cheap at Sorrento, under the name of Sorrento Gauze. Black Ribands, made in the Piano di Sorrento, are particularly strong and cheap.

## CHAPTER VI.

## ITALY.

Route from Geneva to Chambéry—from Chambéry over the Mont-Cenis to Turin—New Road made by Napoleon—Passage of Mont-Genèvre—Route from Nice through Genoa to Pisa by the new road—from Genoa through Lucca to Pisa by the new road—from Genoa to Turin by the Val di Scrivia—from Leghorn through Pisa to Florence—from Pisa through Lucca and Pistoja to Florence—Expense of travelling en voiturier from Lucca through Pistoja to Florence—Price charged by Voiturins for conveying Luggage from Florence to Rome—Route from Florence through Siena to Rome—from Florence through Perugia to Rome—from Genoa through Bologna, Rimini, Sinagalia, Ancona, Loretto, and Terni, to Rome—from Milan through Bergamo, Verona, Vicenza, and Padua, to Venice, Bologna, and Florence—from Milan to Bologna, through Piacenza, Parma, Reggio, and Modena—from Milan to Turin—from Aoste to Turin—from Turin over the Maritime Alps to Nice—from Rome to Naples—Modes of dividing this journey—Buonamano usually given to a Voiturier—Route en voiturier from Rome to Florence through Perugia—Caution against travelling through Perugia to Rome during the great heats—Route en voiturier from Florence through Siena to Rome—from Rome to Naples—from Calais to Rome during winter—from Calais by Pontarlier to Neuchatel—from Florence through Bologna, Venice, Vienna, Prague, and Dresden to Hamburg—from Florence, through Mantua, and by the Tyrol, to Augsburg and Wurtzburg—and, during summer, from Rome, through Florence and Milan by the Simplon to Geneva, and over the Jura-Alps to Poligny, Dijon, Melun, Paris, and Boulogne—during summer, from Florence to Venice, Milan, Turin, and over Mont-Cenis to Pont-de-Beauvoisin—and during the spring of 1827, from Naples by the Mont-Cenis to Calais.

## ROUTE FROM GENEVA TO CHAMBERY.

- 2 *Eluiset*
- 2 *Frangy*. Two good inns.
- 1½ *Mionas*
- 1½ *Rumilly*—A small Village, placed at the junction of the Seran and the Nephe. Inn, *Les trois Rois*.
- 1½ *Albens*
- 1½ *Aix-les-Bains*—formerly called *Aqua-Gratiana*. The mineral waters of Aix are in high repute; and its Baths (supposed to have been constructed by the ancient Romans) were repaired by the Emperor Gratian. Best inn, *La Cité de Genève*.
- 2 *Chambéry*.

11½ posts.

## ROUTE FROM CHAMBERY, OVER THE MONT-CENIS, TO TURIN.

- 2 *Montmèillant*—The country from Chambéry hither is well cultivated; and the vineyards near Montmélian produce good wine. The latter Town is finely situated on the Isère. Inn, bad.
- 1½ *Maltuverne*.
- 1½ *Aiguebelle*, anciently *Aquabellæ*—The country between Maltuverne and this village is barren: but the situation of Aiguebelle

is pleasant; the inhabitants, compared with their neighbouring compatriots, are wealthy; the Post-House, though destitute of a Remise, is in other respects a tolerably good inn; and *L'Hôtel de l'Union*, (an equally good inn,) possesses an excellent Remise.

- 2½ *La grande Maison*—The new Road, constructed by order of the Emperor Napoleon, commences just beyond Aiguebelle, and passes through the Maurienne, a narrow valley, bordered by some of the most gigantic of the Maritime Alps, parts of which display barren scenery, while other parts are embellished with pasturages, and clothed with woods.

- 2 *S. Jean de Maurienne*—Between Aiguebelle and S. Jean de Maurienne are several bridges, thrown over a brawling torrent, called the Arc, and one of the tributary streams to the Isère. The villages of Epièrre, La Chapelle, and la Chambre, all situated in the Maurienne, once exhibited a striking picture of poverty and disease.—*Crétins* were seen at almost every door; and the inhabitants were universally af-

flicted with Goitres. But Napoleon, to secure his new road, drained the marshes; and confined within its proper channel the destructive torrent which continually flooded the valley: and by these means he rendered the air salubrious; prevented the increase of *Crétins*; exterminated Goitres; and changed a glen of misery into a line of prosperous towns and hamlets. Inns at S. Jean de Maurienne, *La Poste*, and *L'Hôtel d'Europe*, former best.

- 2 *Saint Michel*—Beyond S. Jean de Maurienne the road crosses the Arvan on a stone bridge; and then traverses the Arc on another bridge; facing which, is a rivulet of water that petrifies every substance it touches; and has, consequently, made for itself a natural aqueduct. Midway between S. Jean de Maurienne and S. Michel is the hamlet of S. Julien, celebrated for its wines. *The Hôtel de Londres*, at S. Michel, is a good inn.

- 2½ *Modane*—Two inns; *L'Hôtel du Lion d'or*, and *L'Hôtel des Voyageurs*; both tolerably good.

- 2 *La Verney*

- 2 *Lans-le-Bourg*—Not far distant from Le Verney is the double Cascade of S. Benoît, one of the finest waterfalls in the Alps; but, though near the road, not close to it: and between Le Verney and Lans-le-Bourg is Termignon, situated on the Arc, not far from its confluence with the Leisse. Between Modane and Lans-le-Bourg is a strong Fortress, which commands the passage of Mont-Cenis.

Lans-le-Bourg, situated at the base of Cenis, contains a considerable number of inhabitants, most of whom are employed in facilitating the passage of the mountain; by removing the new-fallen snow, during eight or nine months in the year, from those places where, if suffered to accumulate, it might block up the road; and by affording Travellers every assistance they require.

*L'Hôtel Royal*, at Lans-le-Bourg,

is an excellent inn, built by order of Napoleon, for the accommodation of his officers. *L'Hôtel de la Poste* is a good inn, though inferior to the other.

After heavy falls of snow, carriages are sometimes from six to seven hours in ascending Cenis on the Savoy side; and from four to five hours in descending on the side of Piedmont; and when the snow is particularly deep, carriages are dismounted, and put into *traineaux*: this, however, rarely happens; and the only dangerous part of the passage of Cenis during winter, namely, the gallery situated at the base of an avalanche, which falls annually, is now avoided by means of a road lately made practicable for carriages, from the Italian Barrier to the wild and almost terrific Plain of S. Niccolo; and through the centre of that plain to Molaretto. This new part of the passage, though an excellent road, and perfectly exempt from danger respecting the avalanche, should on no account be passed without a guide, either in the dark, or after sudden and heavy snow-storms; as it lies close to the brink of precipices till it enters the Plain.

Few scenes can be more astonishing or more truly sublime, than that presented to Travellers who cross Cenis. Pompey is supposed to have been the first person who attempted making a passage over this Alp; which, from his days till the year 1811, could only be crossed on foot, on a mule, or in a *chaise-à-porteur*. Napoleon, however, determined to make a carriage-road; and to accomplish his purpose, employed the Cav. Giovanni Fabbroni; who, in five months, by the aid of three thousand workmen, formed a new route, practicable for carriages at all seasons of the year; and not only practicable but perfectly safe, (the circumstance of the avalanche excepted,) although it traverses a part of Cenis which is five thousand eight hundred and ninety-eight English feet above the level of the Mediterranean sea. This excellent and wonderful road unites the Valley of the Arc in Savoy with that of the Doria-Riparia, in Piedmont; passing, at Lans-le-Bourg, over a fine bridge thrown across the Arc; thence winding up the side of Cenis, by means of six galle-

ries, cut through pasturages and forests, to La Ramasse; whence, during winter, venturous Travellers, when coming from Piedmont, used, previous to the formation of the carriage-road, to descend to Lans-le-Bourg (a distance of two leagues) in seven minutes; each Traveller being seated in a traineau, guided by one man only; who, if careless, or unskilful, risked the loss of his own life, together with that of the person he conducted: at present, however, these vehicles may be used on the carriage-road with perfect safety; though not with their former celerity; the descent being so gradual, that it is needless for a light carriage to have a drag-chain. The most elevated part of the route is a plain, two leagues in length, encircled by the loftiest peaks of Cenis, and containing the Post-House (a small inn), the Barracks, and La grande Croix, another small inn. The Plain of Cenis is embellished with a beautiful and, according to report, an unfathomable Lake; whose limpid waters reflect the surrounding heights, and nourish the most delicious trout in Europe. The cheese of the Mountain is likewise excellent; and the butter and wine are good.

Fronting the Lake stands a hamlet called Tavernettes, because most of the houses receive Travellers: and at the extremity of the Lake, on the Piedmontese side, stands L'Hospice; which was founded by the Emperor Charlemagne, for the accommodation of Travellers; suppressed at the commencement of the French Republic, but restored, and rendered more than usually flourishing, by the Emperor Napoleon.

The descent from the Italian Barrier into Piedmont displays much more stupendous scenery than does the ascent from Savoy; and the difficulty of constructing the carriage-road was much greater on the Piedmontese side than on the other. The first gallery which presents itself, on this side, is six hundred and fifty feet in length, and cut, in several places, through solid rocks of granite. The Plain of S. Niccolo is adorned with

fine Cascades; and, opposite to the hamlet of La Ferrière, is another gallery, above two thousand feet in length, and cut through a remarkably hard and precipitous rock of solid granite. Here, a wall, nine feet in height and six hundred in extent, defends the gallery from earth and loose stones, which might otherwise fall into and destroy it. The scenery in this part of the route is enchanting. Near Molaretto rise the fruitful hills of Chaumont, watered by the Doria-Riparia, which descends from Mont-Genèvre; and on the left is the beautiful Valley of Cenis, extending to Susa. From the Post-House at Molaretto to the extremity of the pass of Gaiglione, the road, generally speaking, is cut through rocks at the brink of a precipice flanked by a strong dwarf wall; and then traverses a hill (covered with rich vegetation, and exhibiting a distant view of the Valley of the Doria, and the mountains near Turin) till it enters the Faubourg of Susa.

As travellers who pass Cenis are liable to encounter fogs, snow-storms, and dangerous gusts of wind, Napoleon established, in the most elevated and exposed parts of the route, twenty-six small Inns, or *Refuges*, provided with bells, which during the prevalence of thick fogs are rung, to guide Travellers from one Refuge to another: and these inns are tenanted by *Cantoniers*, whose business it is to keep the road in good condition.

The number of *Cantoniers* instituted by Napoleon, has been reduced by the King of Sardinia; who still, however, preserves two companies, amounting to about fifty men: and to assist in defraying the expense of keeping the new route in repair, and maintaining the establishment at L'Hospice, there is a tax, amounting to two livres for every horse, or mule, who passes Cenis, three livres for every carriage not on springs, and six livres for every carriage with springs—small expenses these, compared with what was formerly paid for conveying Travellers, baggage and carriages over this Alp\*. The new road is safe and good at every season.

\* Before the new road was made, the expense of conveying four persons and an English coach from Lans-le-Bourg to Novalesa was *en louis-d'ors*. During the present year, 1827,

Voituriers have paid five francs for every horse they take over the Mountain, which is less than was paid originally.

The *Cantoniers* of Lans-le-Bourg are robust, intelligent, and honest: neither *Crétins* nor goitrous swellings of any description are seen here: and, what seems extraordinary, the Savoyard Peasants speak better French than the Peasantry of France.

3 *Post-house on the plain of Mont-Cenis*

3 *Molaretto*

2 *Susa*—This Town, anciently called *Segusiam*, is watered by the Doria; and was once defended by the strong Fortress of *La Brunetta*, which is now destroyed; but there still remains near the Town, a *Triumphal Arch*, erected by Catus, the monarch of the Cottian Alps, who resigned his sceptre to Augustus. Inn, *La Posta*, and tolerable.

In the valleys, between the base of Cenis and Susa, the inhabitants are afflicted with goitres; which they attribute to the chill the throat continually receives in consequence of the excessive coldness of the water.

1½ *S. Georgio*

1½ *S. Antonino*

1½ *Avigliana*—It is said that the Post-master at S. Antonino has recently been ordered to send his horses to S. Ambrogio, one post; whence to Rivoli is one post and three quarters.

1½ *Rivoli*

1½ *Turin*—The road between Susa and Turin is, generally speaking, a descent; and, in its approach to the latter town, passes through a rich country, fertilized by canals, which distribute the waters of the Doria. Near Turin this road is heavy. The approach to Turin, by way of Rivoli, is — handsome\*.

33½ posts.

#### PASSAGE OF MONT-GENEVRE.

The distance from Briançon to Mont-Genèvre is three leagues, and the road made under the direction of the Cav. Giovanni Fabbroni over this mountain, traverses a forest of pines, firs, and larches: not, however, by means of long and beautiful

winding galleries, like those of the Simplon and Cenis; but by short and numerous turns, resembling a corkscrew, like those of the Col-di-Tenda. Forests of larches crown the heights above the plain of Mont-Genèvre, which exhibits an extraordinary sight in the Alps, namely, fields of rye and oats, seldom unproductive, though frequently injured by the severity of the climate; and here, during the month of May, when Cenis still wears his winter mantle, Spring puts on her gayest dress, and exerts her utmost activity: Travellers, however, who pass the Mont-Genèvre, should recollect that Wolves are more common here than on Cenis. The plain is not so extensive as that of the last-named mountain; but contains a village, and a Convent for the reception of Travellers. From *Mont-Genèvre* to *Cesanne* is two leagues—from *Cesanne* to *Sestrières* four leagues—the descent from *Sestrières* to *Fenestrelles*, four leagues—and at the latter village there is a tolerable Inn. The double Fort of *Fenestrelles* merits notice, both with respect to its construction and its situation. Hence to *Pignerol* is eight leagues—from *Pignerol* to *Nonè* four leagues and a half—and from *Nonè* to *Turin* the same distance. *Nonè* contains a tolerable Inn.

#### ROUTE FROM NICE THROUGH GENOA TO PISA, BY THE NEW ROAD, OPENED FOR CARRIAGES IN 1827.

6 *Mentone*—a small Inn.

1½ *Ventimiglia*—The Hôtel de Turin is a tolerable Inn.

3 *S. Remo*

2½ *S. Stefano*

2½ *Oneglia*—A tolerable Inn.

4 *Allassio*

1½ *Albenga*—A tolerable Inn.

3 *Finale*

3½ *Savona*—A tolerable Inn.

4½ *Voltri*

4 *Genoa*—An extra half-post is paid — on entering Genoa.

36½ posts.

This Road passes through a beautiful country bordering on the sea; and is safe for carriages of all descriptions; but not completely finished.

\* An extra half-post is paid on entering and on quitting Turin.



ROUTE FROM GENOA THROUGH  
LUCCA TO PISA, BY THE NEW  
ROAD.

- 3 *Recco*—A gradual ascent. A third horse from Recco to the next post, both going and returning. An extra half-post is paid on quitting Genoa.
- 1½ *Rapallo*—A third horse to the next post, both going and returning.
- 1½ *Chiavari*—A third horse to the next post, going but not returning. Two good Hotels at Chiavari.
- 2½ *Bracco*—A third horse to the summit of the Mountain. Price one livre and five sous, buona-mano inclusive.
- 1½ *Mattarana*—A small Inn; not a good one.
- 1½ *Borghetto*—A third and fourth horse from Borghetto to Mattarana, but not *vice versâ*. Inns at Borghetto, *L'Hôtel de Londres*, and *L'Hôtel d'Europe*; latter very bad; former very tolerable. A third and fourth horse from Borghetto to La Spezia, and *vice versâ*.
- 3 *La Spezia*—Inns, *L'Hôtel d'Europe*, *L'Hôtel de Londres*, and *L'Hôtel de l'Univers*: the first very comfortable; the second by no means a bad Inn; the third uncommonly dirty and ill provided. Road from Recco to La Spezia very mountainous.
- 2½ *Sarzana*—Inn, *La Lunigiana*, and good. This is the last Town in the Genoese Territories.
- 1½ *Lavenza*—Road to Massa not good.
- 1 *Massa*—Inn, *Hôtel des quartre Nations*, and good.
- 1 *Pietra Santa*—Inn, *La Posta*, and good.
- 1 *Montramido*
- 1½ *Lucca*—Inns, *The Albergo Reale della Croce di Malta*, and *The Pellicano*.
- 2 *Pescia*
- 1½ *Pistoja*—Inn, *Il Sole*, and tolerable.
- 1½ *Prato*
- 1½ *Florence*.

29½ posts.

This Road, the seven miles between Lavenza and Massa excepted, is smooth, hard, and excellently made. The ascents and descents, though numerous, are not rapid; but they require additional parapet walls, to ensure the comfort and safety of Travelers. For further particulars see, at the end of this Chapter, "Route en Voiturier from Naples through Genoa, and by the 'Mont-Cenis, to Calais, in the Spring of 1827."

ROUTE FROM GENOA TO TURIN,  
BY THE VAL DI SCRIVIA.

- 2½ *Pontedecimo*—A third and fourth horse from Pontedecimo to Ronco, and *vice versâ*.
- 2½ *Ronco*
- 2 *Arquata*—A third horse from Arquata to Ronco; but not *vice versâ*.
- 1½ *Novi*—Inn, *Hôtel d'Europe*.
- 3½ *Alessandria*—Inns, *Grande Albergo d'Italia*—*Locanda Reale*. An extra quarter of a post is paid on quitting Alessandria.
- 2½ *Felizzano*
- 1½ *Annone*
- 1½ *Asti*—Inn, *The Leone d'oro*.
- 1½ *Gambetta*
- 1½ *Dusino*
- 1½ *Poirino*—Inn, *L'Angelo*.
- 1½ *Truffarello*
- 1½ *Torino*—An extra half-post is paid on entering and on quitting Turin. This Road, by the Val di Scrivia to Novi and thence to Turin, is excellent; and ——— equally good at all seasons.
- 24½ posts.

ROUTE FROM LEGHORN, THROUGH  
PISA TO FLORENCE.

- 2 *Pisa*
- 1 *La Fornacette*
- 1 *Castel del Bosco*
- 1 *La Scala*—Inn, *La Posta*, and very uncomfortable.
- 1 *Ambrogiana*—Inn, *La Posta*, and very uncomfortable.
- 1 *La Lastra*
- 1 *Firenze*—The whole road, from Leghorn to Florence, is excellent, and almost totally exempt from hills: the inns are bad: but this is of little conse-

quence to persons who go post; as the journey does not occupy more than ten hours with post-horses. Persons who travel *en voiturier*, and sleep upon the road, generally stop at Capretta; which is about mid-way between Pisa and Florence; and where the Inn is better than those at — La Scala and Ambrogiana\*.

8 posts.

ROUTE FROM PISA, THROUGH LUCCA AND PISTOJA, TO FLORENCE.

1½ Lucca—An extra half-post is paid on going from Pisa to Lucca; and an extra half-post on quitting Lucca.

2 Borgo-a-Buggiano

1½ Pistoja

1½ Prato

1½ Firenze.

8 posts.

Voiturins will take an English post-chaise, carrying three or four persons from Lucca through Pistoja to Florence, in one day and a half, for nine scudi, *buonamano* not inclusive, and they will likewise convey luggage from Florence to Rome for two scudi the hundred weight.

ROUTE FROM FLORENCE, THROUGH SIENA, TO ROME.

1 S. Casciano — A post-royal. A third horse.

1 Tavarnelle—A third horse.

1 Poggibonsi—Inns, *L'Albergo della Corona*, and *Il Leone rosso*. The road from Florence to Poggibonsi is hilly, and, in general, paved.

1 Castiglioncello — A third horse. Road good.

1 Siena—Best inn, *L'Aquila Nera*, already mentioned. Road hilly, but good †.

\* Persons who wish to go either from Leghorn or Pisa to Rome, without passing through Florence, may save three posts, by taking the direct road through Poggibonsi to Siena. This journey *en voiturier* occupies about six days and a half; and *Voiturins* usually convey an English carriage, containing four persons, from Leghorn to Rome, for about sixteen louis-d'ors.

The direct road from Leghorn, through Pisa, to Poggibonsi, is as follows:

Posts 5, to La Scala.

1, to Cammiano.

2, to Poggibonsi.

1 Montarone

1 Buonconvento—Road from Siena hither excellent; though, near Buonconvento, there is a long hill. Inn at Buonconvento, *Le Cheval Anglais*, and tolerably good.

1 Torrenieri — A third horse to Poderina, and the same returning.

1 Poderina

1 Ricorsi—A third horse to Radicofani.

1 Radicofani—A large and good Inn, already mentioned. Road from Buonconvento hither excellent, but hilly.

1 Ponte-Centino—This is the first Custom-house in the Ecclesiastical territories: and Travellers who are not provided with a *Lascia passare* for Ponte-Centino meet with an unpleasant detention here, and pay for having their baggage plumbed. The road from the Post-house on Radicofani to the torrent at the base of the mountain is excellent; thence it traverses the rough bed of a torrent; and, beyond Toricelli, this torrent (as already mentioned) is, after rain, sometimes dangerous: but, in case of necessity, Travellers may sleep at Toricelli ‡. A third horse from Ponte-Centino to Radicofani.

1½ Aquapendente—The road beyond the torrent, to this Town, is excellent; and the Inn here tolerably good.

2 San-Lorenzo nuovo—A good Inn, already mentioned. Road excellent.

1 Bolsena—Road excellent. A third horse to Montefiascone, and likewise to S. Lorenzo.

† Travellers would do wisely to take wine and water from Siena, for the rest of their journey, both being excellent here, and unwholesome in most of the succeeding towns. It is likewise advisable to take fruit from Siena. On entering this city, Travellers are obliged to leave the keys of their trunks at the Gate, and pay half a paul; for which sum the keys are brought to the opposite Gate, and delivered up when their owners quit Siena.

‡ The price of oxen per pair, for aiding post-horses to draw heavy carriages from Ponte-Centino up the mountain of Radicofani, is sixty balocchi.

- 1 *Montefiascone* — Road good, but hilly.
- 1 *Viterbo* — A good Inn, already mentioned. A third horse to the mountain.
- 1½ *La Montagna* — Road good, but hilly.
- 1 *Ronciglione* — Road good. Inn, *Il Leone d'oro*. A third horse from Ronciglione to the Mountain.
- 1 *Monterosi* — A tolerable Inn near the Lake.
- 1 *Baccano* — Inn, *La Posta*, and tolerably good.
- 1 *Storta*
- 1½ *Roma* — The road between Monterosi and the Ponte Molle, from the spot where the Loretto and Siena routes join, is occasionally rough; but, from the Ponte Molle to Rome, excellent. Travellers who are provided with a *Lascia passare* for the Porta del Popolo, have no trouble with respect to Custom-house Officers; but persons, not so provided, are obliged to drive, in the first instance, to the Custom-house; and give from five to ten pauls, in order to save their luggage from a tedious examination. An extra quarter of a post is charged on entering Rome; and an extra half-post — on quitting it.

23½ posts.

ROUTE FROM FLORENCE, THROUGH PERUGIA, TO ROME.

- 1½ *Ponte a Sieve* — A post-royal.
- 1½ *Incisa*
- 2 *Levane*
- 2 *Arezzo* — Inn, *La Posta*.
- 1 *Rigutino* — A good Inn.
- 1½ *Camuscia* — Inn, *La Posta*.
- 1½ *Càse del Piano* — A third horse hence to Camuscia.
- 1 *Magione* — A third horse to Perugia, and *vice versâ*.
- 1½ *Perugia* — Inn, *La Corona*, and good. The road from Florence to Perugia is excellent; unless it be during wet seasons; when the Lake of Thrasymentus sometimes overflows, and renders this route dangerous.

- 1 *La Madonna degli Angeli* — A third horse to Perugia, but not *vice versâ*.
  - 1 *Foligno* — Inn, *La Posta*, and tolerably good.
  - 1 *Le Vene*
  - 1 *Spoletto* — Inn, *La Posta*, and good. A third horse to Stretta, and *vice versâ*. The mountain of La Somma, over which the road passes, is the highest point in this part of the Apennine. La Somma is supposed to derive its name from a temple dedicated to Jupiter-Summanus, which stood on its summit.
  - 1 *Stretta*
  - 1 *Terni* — Inn, *La Posta*, and very good.
  - 1 *Narni* — A third horse from Narni to Otricoli, and *vice versâ*.
  - 1 *Otricoli* — This Town stands about two miles distant from what is supposed to have been the ancient *Otriculum*, which was seated on the Tiber.
  - ¾ *Borghetto* — Between this Village and Otricoli the road crosses the Tiber on a fine Bridge, erected during the reign of Augustus, and repaired by Sixtus V. A third horse from Borghetto to Otricoli, but not *vice versâ*.
  - ¾ *Civita-Castellana* — *La Croce bianca* is a tolerable inn, though small.
  - 1 *Nepi* — Inn, comfortable as a sleeping-place.
  - ¾ *Monterosi*
  - 1 *Baccano*
  - 1 *Storta*
  - 1½ *Roma* — The road from Perugia to Rome is excellent.
- 28 posts.

ROUTE FROM GENOA, THROUGH BOLOGNA, RIMINI, SINIGAGLIA, ANCONA, LORETTO, AND TERNI, TO ROME.

- 2 *Pontedecimo* \*
- 2½ *Ronco*
- 2 *Arquata*
- 1½ *Novi*
- 3½ *Tortona* — *La Croce bianca* is a good Inn.

\* For particulars respecting the extra-horses Post-masters are empowered to add between

Genoa and Novi, see "ROUTE FROM GENOA, BY THE VAL DI SCRIVIA, TO TURIN."

- 2½ *Voghera*  
 1½ *Casteggio*  
 1½ *Broni*—Best Inn, *La Posta*.  
 2 *Castel S. Giovanni*—Between this spot and Piacenza the road traverses the bed of the Trebia.  
 2 *Piacenza*  
 2 *Fiorenzuola*—The *Albergo della Posta* is a good Inn.  
 1 *S. Donnino*  
 1 *Castel-Guelfo*  
 1 *Parma*  
 1 *S. Ilario*  
 1 *Reggio*  
 1 *Rubiera*  
 1 *Modena*  
 1½ *Samoggia*  
 1½ *Bologna*—Between Samoggia and this City there is a bridge thrown over the Reno. Bologna is famous for quinces.  
 1½ *S. Niccolo*—The road crosses the Savena on a bridge.  
 1½ *Imola*—The *Forum Cornelii* of the Romans, is seated on the ancient *Via-Emilia*, which leads from Bologna to Rimini.  
 1 *Faenza*—Between Imola and this Town the Road crosses the Santerno on a bridge. Faenza, anciently *Faventia*, was heretofore celebrated for earthenware, to which it gave the name of *Faïence*. Part of the road between S. Niccolo and Faenza is, during wet weather, dangerous.  
 1 *Forlì*—Anciently *Forum Livii*. The *Cupola of the Cathedral*, painted by Cignani, and the *Chapel of the Madonna del Furco*, together with several pictures in other Churches, merit notice. The Square is one of the finest in Italy; and the Post-house is a tolerable Inn.  
 1½ *Cesena*—The road, previous to entering this Town, crosses the Savio on a magnificent modern Bridge. Cesena contains a *curious Library* belonging to the Minor Conventuals, and a *Colossal Statue of Pius VI.* Between two and three miles from this Town, the road crosses the

Pisatello, which flows into the Fiumecino, supposed to have been anciently called *the Rubicon*. Some authors, however, assert that the Pisatello itself was the stream which divided Cisalpine Gaul from Italy.

1 *Savignano*—Anciently *Compitum*.

1 *Rimini*—The road between this Town and Fano is the *Via-Flaminia*. Rimini, the *Araminium* of the Ancients, and once a considerable City, still exhibits remains of former magnificence. The Bridge over the Marecchia, originally the *Arminum*, appears to have been either built or repaired by Augustus and Tiberius: it is situated at the junction of the *Via-Emilia* with the *Via-Flaminia*; and particularly merits observation. On quitting Rimini, the Pesaro-road passes under a *Triumphal Arch*, erected in honour of Augustus.

Ravenna, the seat of Empire under Theodoric, is only four posts distant from Rimini, and merits notice, on account of its antiquities; and likewise because it contains the Tomb of Dante. Best Inn, *La Fontana*.

1½ *Cattolica*—Previous to arriving at this Town, the road crosses the Conca on a bridge; but, when the Conca rises high in consequence of rain, the road is dangerous. Between Cattolica and Rimini are ruins of the ancient City of Conca, inundated by the sea; and at a distance, on the left, is the little Republic of San-Marino.

1 *Pesaro*—The great Square, which is handsome, contains a Statue of Urban VIII. Several antiquities and some fine paintings may be found in the Town. The figs of Pesaro are deemed the best in Italy; and the Theatre is remarkably elegant\*.

1 *Fano*—The modern name of this Place seems to be derived from a *Fano*, or Temple of Fortune, which once stood here. The

\* The Villa, once inhabited by the late Queen of England, is about a mile from Pesaro: and in her pleasure grounds are two Monuments, the one erected to the memory

of her Brother, who was killed at Waterloo; and the other to the memory of her Daughter, the amiable and ever to be lamented Princess Charlotte of Wales.

ancient name, according to Vitruvius, was *Colonia Fænestrís*. The objects best worth notice at Fano are *the remains of the Triumphal Arch of Constantine—the Library—the Theatre—and the Cathedral*, which contains paintings by Domenichino. The Inn here is tolerably good.

- 1 *Marotta*—Between Fano and Marotta the road crosses the Metro, anciently *Metaurus*, celebrated for the defeat and death of Asdrubal, during the second Punic war.

- 1 *Sinigaglia*—So called from its Founders, the *Galli-Senones*. This Town is enlivened by a celebrated Fair, during the last week of July.

- 1 *Case-Bruciate*

- 1½ *Ancona*—So called from being built in an angle resembling an elbow. This is a commercial Town, with a fine Harbour, and a magnificent Quay. *The Triumphal Arch* erected by the Roman Senate, in honour of the Emperor Trajan, for having improved the Harbour of Ancona at his own expense, peculiarly merits notice: as it is finely proportioned, well preserved, and composed of larger blocks of marble than we find in any other ancient Roman edifice. Clement XII made Ancona a Free-Port.

Oblong Shell-fish called *Ballari*, or *Dattili del mare*, are found alive in large stones on this coast: they were deemed a great delicacy by the ancient Romans; and are, according to Pliny, so luminous, that they shine in the mouth of the person who eats them.

- 1½ *Osimo*

- 1 *Loretto*—The road between Ancona and Loretto traverses a beautiful plain intersected by the rivers Musone and Aspidio. Few of the original treasures of the celebrated *Santissima Casa* of Loretto now remain: but the liberal donations the Bonaparte Family, and other wealthy Roman Catholics, have, in some degree, compensated for the loss sustained, during the Pontifi-

cate of Pius VI, by the Church of the Madonna at Loretto. *This Church* is magnificent; and in its centre, immediately under the cupola, stands the *Santissima Casa*, cased with Carrara marble finely sculptured; and containing a Picture of the Nativity, by Annibale Caracci, and a Holy Family, by Raphael; together with numerous treasures of various descriptions. *The Piazza*, fronting the Church of the Madonna, merits notice; as does *the subterranean Dispensary*, which is furnished with three hundred Gallipots, painted after the designs of Raphael, or Giulio Romano.

- ¾ *Recanati*

- ¾ *Sambucheto*

- 1 *Macerata*—*The Post-house* here is a good inn.—The country between Loretto and Macerata is beautiful, and richly cultivated; and near the latter Town are ruins of the City of *Heloia-Ricina*, built by Septimius Severus. Macerata is famous for artichokes.

- 1½ *Tolentino*—The Square in this Town exhibits a well-preserved piece of ancient Sculpture. After quitting Tolentino, the road traverses a part of the Apennine.

- 1 *Valcimara*—The number of torrents which issue from the eastern side of the Apennine is so considerable, that Travellers should not venture to go by way of Ancona and Loretto to Rome, after recent inundations, caused either by hard rain, or the melting of snow.

- 1 *Ponte-alla-Trava*

- 1 *Seravalle*

- 1 *Case-Nuove*

- 1 *Foligno*

- 12½ *Roma*—See the Route from Florence through Perugia to Rome. 72½ posts.

ROUTE FROM MILAN THROUGH BERGAMO, BRESCIA, VERONA, VICENZA, AND PADUA, TO VENICE, BOLOGNA, AND FLORENCE.

- 1½ *Colombarolo*—The country from Milan hither is beautiful.

1 *Vaprio* $\frac{3}{4}$  *Osio*

1 Bergamo—Near Canonica, Travellers cross the Adda, anciently the *Adua*, in a ferry. The Bergamasco is highly cultivated, fertile and populous; the Town of Bergamo large, well fortified, and adorned with a handsome *Cathedral*, which contains paintings of the modern Venetian School: but the best pictures are in the *Church of Sa. Maria Maggiore*. Principal Inn, *L'Albergo Reale*. Bergamo is called the birth-place of Harlequin. This Town is enlivened by a celebrated Fair, during the latter part of August, and the commencement of September; and its resident inhabitants amount to above thirty thousand persons.

1 *Cavernago*1 *Palazzolo* $1\frac{1}{2}$  *Ospedaletto*

1 Brescia—The road from Bergamo hither traverses a rich plain at the foot of the Alps. Brescia is a considerable Town, seated at the base of a mountain, between the rivers Mella and Naviglio, and supposed to contain forty-five thousand inhabitants; its fortifications are strong, and defended by a citadel. *The Palazzo di Giustizia* is a remarkable Edifice, built (on the site of an ancient Temple, dedicated to Vulcan) partly in the Gothic, and partly in the Grecian style: it contains fine Frescos, together with other good Paintings. *The Cathedral* is a handsome modern Structure. *The Churches of S. Nazaro al Carmine*, and *S. Afra*, contain fine pictures of the Venetian School, as do several of the Palaces. *The Mazzucchelli collection of medals*, and *the public Library*, merit notice. *The Theatre* is handsome; and *I due Torri* is the best Inn.

Brescia, anciently *Brixia*, celebrated for having gods peculiar to itself, was a rich and flourishing Roman Colony, till injured

by the attacks of the Goths, and subsequently conquered and sacked by Atilla. It has recently become an extremely interesting place; owing to excavations, begun in 1820, and continued till 1826; which have brought to light remains of part of *the Forum of Arrius* (now the *Piazza del Novarino*); a view of an Edifice supposed to have been *the Curia*; a *Mosaic Pavement* of a rare and elegant pattern; a large number of *Inscriptions*; and a *magnificent Temple consecrated to Hercules*, and displaying superb channelled Columns of the Corinthian Order. This Edifice is constructed with large blocks of white marble; its Cornices, and other architectural decorations, are finely sculptured; and in a narrow hollow space, filled with ashes, under the Pavement, on the left side of the Portico, was found, in July 1826, a *bronze Statue*, between five and six feet high, representing Victory, winged, draped from the waist downward, and adorned with a laurel diadem of inlaid silver. The attitude of the Figure is similar to that of the Victory in relief on Trajan's Column. This Statue appears to have been cast in two parts; for the wings were found taken off, and placed at the feet of the Figure. A portion of one wing is wanting; as are the two first joints of three fingers of the right hand. Remains of gilding are seen on the Statue; which is pronounced, by Connoisseurs, to be one of the most sublime productions of Grecian Art!! Like other ancient bronzes, it is very thin. Under its feet, in the same place, was discovered a *bronze Figure* about eighteen inches high, with the arms bound behind its back, and of indifferent workmanship. It is called a captive King. Several bronze Busts of Emperors and Empresses were likewise discovered in this hollow space; and the gilding on



these Busts, and on the Statue of the captive King, is so fresh as to appear the work of yesterday. The heathen Divinities named in the Inscriptions are—*Dii Manes* — *Διὸνισσα* — *Divus Trajanus* — *Fata Augusta* — *Fata Barbarica* — *Fata Divina* — *Fata Fatalia* — *Fati Deruones* — *Hercules* — *Juno Regina* — *Junones* — *Volcanus* — *Volcanus Augustus* — *Volcanus Mitis sive Mulciberus*.

1½ *Ponte S. Marco*

1 *Desenzano*—After passing *Ponte S. Marco*, the road lies on the luxuriant margin of the *Lago di Garda*; whose waters resemble a little sea, and contain a fish called *Carpione*, which was deemed particularly delicious by ancient Epicures. The *Lago di Garda*, formerly denominated *Lacus Benacus*, is about thirty-five miles in length; and, where widest, fourteen in breadth: the Alps in great measure surround it, and the picture it exhibits is beautiful.

1½ *Castel-Nuovo*

1½ *Verona*—On quitting the margin of the *Lago di Garda*, the road enters the *Veronese*, which is one of the most fertile parts of Italy; abounding in corn, wine, oil, fruits, mulberry-trees, rice, &c. *Verona*, pleasantly situated on the *Adige* (anciently *Atagis*), and one of the oldest Cities of Italy, is supposed to contain 50,000 inhabitants, including its suburbs. The fortifications

were constructed by *San-Michieli*. Here, according to the *Marchese Scipio Maffei*, is an ancient double Gate, now called *Porta dei Borsari*, and similar to the Double Gates of ancient Rome; here likewise is an *Amphitheatre*, supposed to have been built during the reign of *Trajan*, and almost perfect. It contains 23,484 spectators, commodiously seated; and is composed of large blocks of marble without cement. Near this magnificent monument of antiquity, stands the modern *Theatre*, a fine structure, with a beautiful portico, built by *Palladio*. The *Tombs of the Scaligeri Family* merit notice, as does the *Palazzo del Consiglio*, a noble edifice, built by *San-Sovino*. The *Chiesa di S. Giorgio* contains a Picture of the Martyrdom of that Saint, by *Paolo Veronese*; and the *Church of S. Bernardino* contains the celebrated *Capella-Varesca*, by *San-Michieli*. *Verona* gave birth to the Poets *Catullus* and *Æmilius Macrius*; the Historian *Cornelius Nepos*; *Pliny the Elder*; *Vitruvius*, the celebrated Architect of the Augustan age; *Paolo Veronese*; and many other persons of distinguished abilities.

The petrified Fishes found in *Monte-Bolca*, near *Verona*, are curious. Principal Inns, *Le due Torri*, and *La Torre di Londra*.\*

1 *Caldiero*

\* About half a mile distant from the walls of *Verona*, in a Garden, once the Cemetery of a *Franciscan Convent*, is a Sarcophagus, called the *Tomb of Juliet*; and made of *Verona marble*; with a place for her head, a socket for a candle, and two holes for the admission of air. *Juliet* is supposed to have died in the year 1303, when *Bartolommeo della Scala* (or degli *Scaligeri*) was Lord of *Verona*: and *Shakspeare* probably intended to represent one of the *Scaligeri*, by his *Escalus*. The names of the rival families, whom our great Poet has immortalized, were *Capello*, and *Montechio*: the tomb of the former stood in the Cemetery of the *Franciscan Church*, and they had a palace in the town of *Verona*: they were highly favoured by the *Scaligeri*; a circumstance which probably offended the *Montechi*, a more ancient and affluent family than the other, and possessors of the Castle of *Montechio* (situated about fifteen miles from *Verona*), and likewise

proprietors of a palace in the *Veronetta*. After the marriage and fray, *Juliet* came to the *Franciscan Convent*, under pretence of confession; and her confessor, *Father Lorenzo* (called, in the *Compendio* from which this account is extracted, *Leonardo of Reggio*) gave her a powerful soporific; at the same time sending to inform her relations that she had been suddenly attacked by illness; and, as the soporific took effect before their arrival, they thought her dead: consequently, she was not removed from the Convent; but immediately put into her coffin; and, according to a custom which still prevails, a lighted candle was placed in the coffin, near her head; and, after the funeral ceremony, the lid, according to usual practice, was put on, in private. *Father Lorenzo*, when resolved to administer the soporific, sent a letter to *Mantua*, informing *Romeo* of this resolution; but, before the letter arrived, he heard the report of *Juliet's* death, left *Mantua*, scaled

1½ *Monte-Bello*

1½ *Vicenza*—From Verona hither the road is bordered by mulberry-trees interlaced with vines; and exhibits a view of the Alps which divide Italy from Germany. Vicenza, anciently called *Vicetta*, is delightfully situated on the *Bacchiglione*; contains, including its suburbs, above 30,000 inhabitants; and is the birth-place of the celebrated Architect *Palladio*, who has adorned it with his finest works; namely, *the Olympic Theatre*!! *the Basilica*; and several *Palaces* in the Town, (where the House he once inhabited may still be seen;) *the Triumphal Arch* leading to the *Campo Marzo*; and *the Church of the Madonna del Monte*, not far distant. *The Rotondo of the Casa-Capra* was likewise built by *Palladio*. Best Inn, *I due Rode*, and very comfortable. The wine of Vicenza has the reputation of being particularly wholesome; and the climate, during summer, is one of the best in northern Italy.

1½ *Sesega*—The country from Verona hither is beautiful.

1 *Padua*—*The Stella d'oro* has been already mentioned as a good Inn: the *Aquila d'oro* likewise is a good one.

1½ *Dolo*

1½ *Fusina*—Road, from Milan hither, excellent.

Venice—by water, five miles.

Travellers who go by land to *Fusina*, usually return by water to *Padua*; whence the distance is—

1½ to *Monselice*1½ *Rovigo*2 *Pollesella*

1½ *Ferrara*—A *Procaccio* goes twice a week from *Ferrara* to *Bologna*, by water.

1½ *Malabergo*1 *Capodargine*1 *Bologna*

1½ *Pianoro*—Hence to *Lojano* a

third horse, or oxen, to every caleche; and for all the sharp ascents of this passage of the Apennine carriages which usually travel with three horses must have four, and carriages which usually travel with four horses must have six, besides oxen.

1½ *Lojano*1 *Filigare*1 *Covigliajo*

1 *Monte-Carelli*—On going from *Monte-Carelli* to *Covigliajo* a third horse, or oxen.

1 *Cafaggiolo*1 *Fonte Buona*1 *Firenze*.

—  
42½ posts.

ROUTE FROM MILAN TO BOLOGNA,  
THROUGH PIACENZA, PARMA,  
REGGIO, AND MODENA.

1½ *Melegnano*

1½ *Lodi*—Inns, *L'Albergo del Sole*; *I tre Re*; &c.

1½ *Casal-Pusterlengo*2 *Piacenza*

12 *Bologna*—See “Route from Genoa, through *Bologna*, *Rimini*, *Sinigaglia*, *Ancona*, *Loretto*, and — *Terni*, to *Rome*.”

18½ posts.

ROUTE FROM MILAN TO TURIN.

1½ *Sedriano*1 *Buffalora*

3 *Novara*—This is an episcopal City of high antiquity, and its *Cathedral* merits notice. Here are three Inns, *Les trois Rois*, *La Poisson d'or*, and *Le Faucon*.

1½ *Orfengo*

1½ *Vercelli*—Between *Novara* and *Vercelli* the country is marshy, and the air unwholesome. Rice grows luxuriantly here, and seems to be almost the only grain which is cultivated in this neighbourhood. *Vercelli*, seated at the confluence of the *Cerva* and the *Sesia*, is a considerable

the wall of the Cemetery belonging to the Franciscan Convent, and swallowed the poison. Next day Bartolommeo degli Scaligeri,

and the two rival families, assisted at the obseques of the unfortunate Romeo and Juliet.

Town; and the *Portico* of its *Cathedral* merits notice. The principal Inns are, *Le Lion d'or*, and *Les trois Rois*.

1½ *S. Germano*

2½ *Cigliano*

1½ *Randisone*

1 *Chivasso*

1½ *Settimo*

1½ *Turin*—Between *Settimo* and *Turin* the road is excellent, and the country fertile, well-cultivated, and watered by the rivers *Doria*, *Stura*, *Molone*, *Orco*, and *Dora-Baltea*, all of which descend from the Alps.

18 posts.

#### ROUTE FROM AOSTE TO TURIN\*.

3½ *Châtillon*

3½ *Donas*

3 *Ivrée*

2½ *Caluso*

1½ *Chivasso*

3 *Turin*.

17½ posts.

#### ROUTE FROM TURIN, OVER THE MARITIME ALPS, TO NICE.

2½ *Carignano*

2½ *Racconigi*

1½ *Savigliano*

2½ *Centale*

1½ *Coni*—Best inn, *La Posta*†.

1 *Borgo S. Dalmazio*

2½ *Limone*‡

4 *Tenda*

2½ *Breglio*

2½ *Sospello*

2½ *Scarena*

2½ *Nice*—Persons going this road should provide wine for their journey at *Turin*.

27½ posts.

#### ROUTE FROM ROME TO NAPLES.

1½ *Torre di mezza-via*—Hence, to *Rome*, the charge is only one post and a quarter.

1 *Albano*

½ *Genzano*—A third horse from *Albano* to *Genzano*, (but not *vice versa*;) and for a carriage with either four, or six horses, two in addition.

1 *Velletri*

1 *Cisterna*

1½ *Torre de' tre Ponti*

1 *Bocca di Fiume*

1 *Mesa*

1 *Ponte Maggiore*

1 *Terracina*

A third horse from *Velletri* to *Genzano*, (but not *vice versa*;) and for a carriage drawn by either four or six horses, two in addition. The journey from *Velletri* to *Terracina*, usually occupies from four to five hours with post-horses.

1½ *Fondi*—A third horse in addition to every pair, from *Fondi* to *Itri*.

1 *Itri*

1 *Mola*—From *Mola* to *Itri* a third horse, as far as the *Cenotaph* of *Cicero*. The price of this horse is ten grains.

1 *Garigliano*—The toll paid for every four-wheeled close carriage on springs, which crosses the *Garigliano*, is six carlini; and for every open carriage, four carlini. From *Garigliano* to *S. Agata* a third horse is added to every pair.

1 *S. Agata*

1 *Sparanisi*—A third horse in addition to every pair, from *Sparanisi* to *S. Agata*.

1 *Capua*—At the barrier here, four ducats are paid for every coach, or post-chaise; and two piastres for every open carriage on springs.

1 *Aversa*

1 *Naples*—An extra half-post is paid on entering and on quitting this city §.

20½ posts.

Persons in robust health, who travel post from *Rome* to *Naples*, may, by setting out very early the first morning, reach *Terracina* before the close of day; and again, by setting out very early the second morning, they may reach *Naples* that night. If,

\* There are no relays of post-horses at the three first stations.

† There are no relays of post-horses between *Coni* and *Nice*; therefore, on this road, it is necessary to travel *en voiturier*.

Between *Limone* and *Scarena* it is fre-

quently difficult to travel in a carriage.

§ Travellers, on entering *Naples*, are obliged to deposit their passports at the *Police-Office*; neither can they, till their departure, legally reclaim them.

however, ill health, short days, or any other cause, compel Travellers to sleep two nights on the road, the best plan is to go to Velletri the first day, to set out soon after sunrise on the second day, drive to Mola di Gaeta, sleep there; and on the third day, by setting out early, it is practicable to reach Naples at the common hour for dinner. By pursuing this plan Travellers pass the Pontine Marshes at the wholesomest time, namely, between nine in the morning and three in the afternoon.

A light Carretella, containing two persons only, with but little luggage, usually goes from Rome to Terracina in ten hours and a half; and returns in nine hours—goes from Terracina to Naples in fourteen hours, and returns in eleven hours.

#### ROUTE FROM NAPLES TO PÆSTUM.

- 1½ *Torre del Annunziata*—A post-royal; on account of which an extra half-post is charged.
- 1½ *Nocera*
- 1½ *Salerno*—From *Nocera* to *Salerno* an additional horse to every pair.
- 1 *Vicenza*
- 1 *Eboli*
- 2 *Pæstum*, by way of *Persano*.

9 posts, including the post-royal.

#### ENVIRONS OF NAPLES.

Posts.

- 1 from *Naples* to *Caivano*.
- 1 from *Caivano* to *Caserta*.
- ½ from *Caserta* to *S. Leucio*.
- 1 from *Naples* to *Pozzuoli*.
- 1 from *Pozzuoli* to *Fusaro*, or *Licola*.
- 1 from *Naples* to *Astroni*.
- ½ from *Naples* to *Capo-di-Monte*.
- 1 from *Naples* to *Portici*, *La Favorita*, or *Torre del Greco*.

#### ROUTE EN VOITURIER, FROM ROME TO FLORENCE, THROUGH PERUGIA, WITH A BERLIN DRAWN BY FOUR MULES.

	Hours.
<i>Monterosi</i> . . .	7
<i>Civita-Castellana</i>	3½

\* Persons who wish to see the Cascade of *Terni*, and avoid sleeping at *Torricella*, where the inn is comfortless, should stop the first night at *Civita-Castellana*—the second at *Terni*

	Hours.	
<i>Terni</i> . . .	7½	
<i>Spoletto</i> . . .	5½	Between <i>Stret-tura</i> and this town, oxen are required to ascend the mountain of <i>La Somma</i> .
<i>Foligno</i> . . .	4½	
<i>Perugia</i> . . .	5½	Oxen are required to ascend the mountain on which <i>Perugia</i> stands.
<i>Torricella</i> . . .	4½	
<i>Camuscia</i> . . .	6	
<i>Arezzo</i> . . .	5½	
<i>San-Giovanni</i> . . .	6½	
<i>Firenze</i> . . .	7	

It is unwholesome to travel from *Florence* through *Perugia* to *Rome* from the time when the great heats commence till after the autumnal rains have fallen: and it is almost equally unwholesome to travel from *Rome* through *Siena* to *Florence*, during the great heats\*.

#### ROUTE, EN VOITURIER, FROM FLORENCE THROUGH SIENA TO ROME, WITH AN ENGLISH POST-CHAISE DRAWN BY THREE HORSES.

	Hours.	
<i>Poggibonsi</i> . . .	6	—First day.
<i>Siena</i> . . .	3½	
<i>Buonconvento</i> . . .	3½	
<i>S. Quirico</i> . . .	2½	—Second day
<i>La Scala</i> . . .	3	
<i>Radicoferani</i> . . .	3	
<i>Torricelli</i> . . .	2½	—Third day.
<i>S. Lorenzo-Nuovo</i>	3	
<i>Bolsena</i> . . .	1½	From <i>S. Lorenzo-Nuovo</i> hither the road lies on the margin of the Lake of <i>Bolsena</i> ; the air of which has been already mentioned as unwholesome.
<i>Montefiascone</i> . . .	3	—Fourth day.
<i>Viterbo</i> . . .	2½	
<i>Monterosi</i> . . .	6	—Fifth day.
<i>Roma</i> . . .	6	—Sixth day.

#### ROUTE, EN VOITURIER, FROM ROME TO NAPLES, WITH AN ENGLISH POST-CHAISE, DRAWN BY THREE HORSES.

	Hours.	
<i>Velletri</i> . . .	6	—First day.
<i>Terracina</i> . . .	9½	—a stop of two
—the third at <i>Spoletto</i> —the fourth at <i>Perugia</i> —the fifth at <i>Camuscia</i> —and the sixth at <i>S. Giovanni</i> ; or the <i>Locanda del Pi Fonte</i> .		

hours on the Pontine Marshes inclusive. Second day.

Fondi	. . .	2
S. Agata	. . .	6—Third day.
Capua	. . .	3½
Naples	. . .	3½

ROUTE, EN VOITURIER, FROM ROME TO NAPLES, WITH AN ENGLISH POST-CHAISE DRAWN BY FOUR HORSES.

Velletri	. .	First day. An extra horse from Albano.
Mola	. . .	Second day. An extra horse from Itri.
Caserta	. .	Third day.
Naples	. .	Fourth day...at eight in the morning.

The usual charge for conveying a carriage in this manner from Rome to Naples, and finding beds, and two

meals a day, for one master and four servants, is about sixty scudi, *buonamano* not inclusive.

ROUTE, EN VOITURIER, FROM CALAIS TO ROME, DURING THE WINTER OF 1820, WITH AN ENGLISH POST-CHAISE, DRAWN BY FOUR STRONG HORSES.

The Voiturin was Emery, now deceased, who charged, for conveying a landaulet drawn by four horses, and finding two meals a day, with three good bed-rooms every night, for one master and two servants, an hundred and ten Louis-d'ors ; he defraying all expenses, except the customary fees to Servants at Inns. Had this journey been undertaken at a more favourable season, Emery would not have demanded so high a price.

Days.	Posts.		Inns.
1st	4½	Boulogne .....	Ancien Hôtel d'Angleterre.
2d		Montreuil .....	L'Hôtel de Londres.
	7	Bernay .....	La Poste.
3d		Airaines.....	La Poste.
	9	Granvilliers .....	Hôtel d'Angleterre.†
4th		Beauvais .....	L'Ecu de France.
	8	Beaumont .....	Le Paon.
5th	4	Paris.....	Hôtel de Montauban.
6th		Montgeron.....	La Ville de Lyon.
	5½	Melun .....	Hôtel de France.
7th		Montereau .....	Le Grand Monarque.
	8	Sens.....	L'Ecu
8th		Joigny .....	Les cinq Mineurs.
	7½	Auxerre .....	Hôtel de Beaune.
9th		Lucy-le-Bois .....	La Poste.†
	8½	Rouvray.....	La Poste.
10th		Saulieu .....	Le Dauphin.
About	6	Ernay .....	Hôtel de la Croix blanche.†
11th		La Roche Pot .....	Le Chevreuil.
About	7	Chalons-sur-Saone .....	Les trois Faisans.
12th		Tournus.....	Hôtel du Sauvage.
	7½	Macon .....	Hôtel d'Europe.
13th		Huit Franche .....	Le Faucon.†
	8½	Lyon* .....	Hôtel du Nord.
14th	3¾	La Verpellier .....	Le Chapeau rouge.
15th		Le Tour du Pin†.....	Le Soleil.†
	7¾	Les Eschelles.....	La Poste.
16th		Chambery.....	La Poste—L'Hôtel du petit Paris.
	5	Montmellian .....	La Poste.†
17th		Aiguebelle .....	Hôtel de l'Union.
	7¾	S. Jean-de-Maricenne ‡...	La Poste.
18th		S. Michel .. .	Hôtel de Londres.
	4½	Modane .....	Hôtel du Lion d'or.
19th	4	Lans-le-bourg .....	Hôtel Royal.

\* Beyond Lyon the inns do not furnish tea.  
† French and Savoyard Frontier Custom-houses between Le Tour du Pin and Les Eschelles.  
‡ A tolerable inn, called L'Hôtel du petit S. Julien, between S. Jean de Maurienne and S. Michel.

Owing to an uncommonly rapid and heavy fall of snow upon Mount Cenis, it was found needful here to place the bodies of carriages in *Traineaux*, as far as Molaret; though the wheels were drawn over the mountain without being taken off their axles. Voiturins pay from twenty to thirty francs for conveying the body of a carriage, in this manner from Lans-

le-bourg to Molaret, or Susa; and Travellers, to avoid stopping at the former place, while their carriages are remounted, usually proceed to the latter. Carriages, generally speaking, are five hours in ascending in a *Traineau* from Lans-le-bourg to La Grande Croix; and five hours in descending from La Grande Croix to Susa.

Days.	Posts.		Inns.
20th		<i>La grande Croix</i> .....	Delicious Trout may be procured here.†
	8	<i>Susa</i> .....	<i>La Posta</i> .
21st		<i>S. Ambrogio</i> ....	<i>Albergo della Vigna</i> .
	7½	<i>Turin</i> .....	<i>L'Europa—Pension Suisse</i> .
22d		<i>Villa Nuova</i> .....	<i>Albergo di S. Marco</i> .
	7½	<i>Asti</i> .....	<i>Il Leone d'oro</i> .
23d		<i>Alessandria</i> .....	<i>Albergo Reale d'Italia</i> .
	8½	<i>Tortona</i> * .....	<i>La Croce bianca</i> .
24th		<i>Broni</i> .....	<i>La Posta</i> .
	7½	<i>Castel S. Giovanni</i> †.....	<i>Albergo di S. Marco</i> .
25th		<i>Fiorenzuola</i> .....	<i>La Posta</i> .
	5	<i>Borgo S. Donino</i> .....	<i>La Croce bianca</i> .
26th		<i>S. Ilario</i> .....	<i>La Posta</i> .†
	5	<i>Rubiera</i> .....	Only one Inn.†
27th		<i>Castel Franco</i> ‡.....	<i>Albergo di S. Marco</i> .
	4	<i>Bologna</i> .....	<i>Albergo Imperiale</i> .
28th		<i>Lojano</i> .....	<i>La Posta</i> .†
	5	<i>Covigliujo</i> .....	<i>La Posta</i> .
29th		<i>Le Maschere</i> .....	A single House.
	4	<i>Florence</i> .....	<i>Il Pellicano</i> .

The road over the Apennine, between Bologna and Florence, is so well constructed as to be almost constantly passable even during heavy falls of snow; but on descending from Lojano to Florence, during

frosty weather, it is sometimes needful to chain one hind-wheel and one fore-wheel transversely at the same moment, and always necessary to double chain one wheel.

30th		<i>Tavernelle</i> .....	Merely a resting-place for horses.
	3	<i>Poggibonzi</i> .....	<i>Il Leone rosso</i> .
31st		<i>Siena</i> .....	<i>L'Aquila nera</i> .
	4	<i>Buonconvento</i> §.....	<i>Le Cheval Anglais</i> .
32d		<i>Locanda della Scala</i> .....	A single House.
	5½	<i>Torricelli</i> .....	Only one Inn.†

Torricelli is situated about six miles beyond the mountain of Radicofani; and Travellers who arrive late in the day, during winter, on the summit of this mountain, should not attempt descending till the next morning; as the descent, from being rapid, and near the brink of precipices, is dan-

gerous without good driving light; though the road, over Radicofani, is at all seasons smooth and hard: but from the base of the mountain to Torricelli, and a short distance further, the road, from being intersected by a torrent, is very rough, during winter.

\* Just beyond Voghera a Bridge, which, unless drivers be careful, is dangerous.

† A frontier Custom-house, belonging to Maria-Louisa. Between Castel S. Giovanni and Fiorenzuola Travellers ford that celebrated torrent, the Trebia; which is sometimes dan-

gerous after heavy rains.

‡ A frontier Custom-house, belonging to the Pope.

§ Oxen are requisite, during winter, to draw carriages up the hill near Buonconvento.



Posts.	Days.		Inns.
33d		<i>Bolsena</i> .....	<i>L'Aigle d'or.</i> †
	4½	<i>Montefiascone</i> .....	<i>La Posta.</i>
34th		<i>Ronciglione</i> .....	<i>Il Leone d'oro.</i>
	4	<i>Monterosi</i> .....	<i>La Posta, near the Lake.</i>
35th		<i>Storta</i> .....	
	3½	<i>Roma</i> .....	

Inns good, those marked with a Cross excepted. Road, in consequence of heavy rain, very indifferent between Lucy-le-Bois and Ernay, between La Roche Pot and Chalons, between Huit Franche and Lyon, and between Tortona and Broni; but, in every other part, perfectly good. After heavy winter rain, however, it is advisable to go from Turin to Milan, and thence to Bologna, in-

stead of taking the shorter road through Alessandria.

ROUTE, EN VOITURIER, FROM CALAIS, BY PONTARLIER, TO NEUCHATEL; AND THENCE THROUGH LAUSANNE AND BEX, BY THE SIMPLON, TO BOLOGNA.

From Calais to Auxonne, this Route is the same as the last.

1st day's journey from Auxonne, <i>Mont-sous Vaudrey</i> .....	hours 5½
2d	Salins, Inn <i>Le Sauvage</i> ..... 4
	Levier, Inn <i>Le Sauvage</i> ..... 4½
3d	Pontarlier, Inn <i>Le Lion d'or</i> ..... 3½
	Couvex, Inn <i>Le Lion d'or</i> ..... 3½
4th	Neuchatel, Inns, <i>Le Faucon—Les Balances</i> ... 4½
	Concise, Inn <i>L'Ecu de France</i> ..... 4½
5th	Orbe, Inn <i>La Maison de Ville</i> ..... 3¾
6th	Lausanne, Inns, <i>Le Faucon—La Couronne</i> ... 5
	Vevay, Inns, <i>Les trois Couronnes—La Croix de Malthe</i> ..... 3
7th	Bex, Inn <i>L'Hôtel de l'Union</i> ..... 4
	Martigny, Inn <i>Le Cigne</i> ..... 2
8th	Sion, Inn <i>Le Lion d'or</i> ..... 4
	Tourtemagne, Inn <i>Le Lion d'or</i> ..... 5
9th	Brigg, <i>Hôtel d'Angleterre</i> . .... 4
10th	Village of Simplon, Inn <i>La Poste</i> ..... 6¾
	D'Omo d'Ossola, Inn <i>La Posta</i> ..... 4¾
11th	Fariola, Inn <i>Il Leone d'oro</i> ..... 4
	Sesto-Calende, Inn <i>La Posta</i> ..... 5½
12th	Cascina, Inn <i>La Posta</i> ..... 3½
	Milan, Inn <i>Hôtel Suisse</i> ..... 4½
13th	Lodi, Inn <i>La Posta</i> .... .... 4½
	Piacenza, Inn <i>Albergo delle tre Ganasce</i> ..... 5
14th	Fiorenzola, Inn <i>La Croce Bianca</i> ..... 4
	Parma, Inn <i>Il Paone</i> ..... 5
15th	Reggio, Inn <i>Albergo Reale</i> ..... 4
	Modena, Inn <i>Hôtel de S. Marco</i> ..... 4½
16th	Samoggia, Inn <i>La Corona</i> .... 3
	Bologna..... 4

The road from Auxonne to Salins is good, till it approaches the latter Town, situated in a dell of the department of the Jura, and consisting of old houses and dirty streets execrably paved, but surrounded with picturesque scenery. Beyond Salins the road ascends a steep and lofty plain; passes through a fine wood and then descends to Levier

and Pontarlier. The verdure in this country is beautiful; and the turf, which resembles velvet, is enamelled, during spring and autumn, with multitudes of Alpine flowers. Pontarlier stands in a pretty situation; and its streets are broad and clean: almost immediately beyond it, in the Village of Verrieres, is the French Frontier Custom-house; and near

this spot the road divides into two branches; one going to Neuchatel, the other to Lausanne. The Neuchatel road passes through a narrow gorge of the Jura to a plain, whence it is carried about midway up a mountain, and formed into a magnificent gallery; the soil above which is prevented from falling, by means of very strong hurdles placed one row above the other: and beyond this gallery the extensive Lake of Neuchatel, and the Glaciers of Berne, (called The Young Fry,) suddenly present themselves to view. The road then descends to the margin of the Lake, where the scenery is bold, rich, and beautiful. Neuchatel, a large Town, contains two Inns, *Le Faucon* and *Les Balances*. There are several handsome villas in the neighbourhood: and the new and excellent road from Pontarlier hither, is a superb work. From Neuchatel to Lausanne the road passes through a lovely country to Concise: where the Inn is clean and comfortable; and thence it proceeds to Orbe; which, though a small village, has a tolerable Inn.

This Passage of the Jura, by Salins, through Pontarlier, to Lausanne, is far preferable to that by way of Poligny; there being only one steep hill in the Pontarlier-road, and nothing to alarm the most fearful Traveller. The road, from Lausanne by Vevay and Bex, to the Swiss Frontier, is likewise good and flat, one steep hill between Lausanne and Vevay excepted.

The Custom-house at Verrieres is no great annoyance to persons who travel in their own carriage; and small fees at the Swiss and Italian Custom-houses prevent baggage from being searched.

ROUTE FROM FLORENCE, THROUGH BOLOGNA, VENICE, VIENNA, PRAGUE, AND DRESDEN, TO HAMBURGH\*.

23 *Fusina*—See “Route from Milan

through Bergamo, &c.; to Venice, Bologna, and Florence.” Venice, by water, 5 miles; and thence by water to *Mestre*, 5 miles.

- 1½ *Treviso*—Principal inn, *La Posta*.
- 1 *Spresiano*
- 1 *Conegliano*
- 1½ *Sacile*
- 1 *Pordenon* † — anciently *Portus Naonis*.
- 1½ *Codroipo*
- 1½ *Udine*
- 1½ *Nogaredo*
- 2 *Goertz*
- 1 *Cernicza*
- 1 *Wippach*
- 1 *Praewald*
- 1 *Adelsberg*—See, under GERMANY, the Route from Vienna to Trieste.
- 2 *Lasse*
- 1 *Ober-Laybach*
- 1½ *Laybach*—See, under GERMANY, the Route from Vienna to Trieste.
- 1½ *Podpetsch*
- 1 *S. Oswald*
- 1 *Franz*
- 2 *Tilly*
- 1½ *Gannowitz*
- 1 *Freistritz*
- 1½ *Mahrburgh*—See, under GERMANY, the Route from Vienna to Trieste.
- 1½ *Ehrenhaussen*
- 1 *Lebring*
- 1 *Kahlsdorf*
- 1 *Gratz*—See, under GERMANY, the Route from Vienna to Trieste.
- 1 *Pegau*
- 1 *Rettelstein*
- 1 *Bruck on the Muhr*—Inn, *L’Autruche*.
- 1 *Moerzhofen*
- 1 *Krieglach*
- 1 *Moerzuschlag*
- 1½ *Schottwein*
- 1½ *Neukirchen*
- 1 *Neustadt*—Inn, *Le Lion d’or*.
- 2 *Neudorf*
- 1 *Vienna*
- 1 *Enzersdorf*

\* See, under GERMANY, the price of post horses in that country.

† Travellers who take the *Klagenfurt*-road go from *Pordenon* to *S. Paternion*; crossing, previous to their arrival at the latter place, the *Tagliamento*, and then proceeding to

	Posts.
<i>Villach</i>	1½
<i>Velden</i>	1
<i>Klagenfurt</i>	1

<i>S. Velt</i>	-	-	1
<i>Friesach</i>	-	-	1
<i>Neumarkt</i>	-	-	1
<i>Unsmarkt</i>	-	-	1½
<i>Judenberg</i>	-	-	1½
<i>Knittel’feld</i>	-	-	1
<i>Graubath</i>	-	-	1
<i>Leoben</i>	-	-	1
<i>Bruck</i>	-	-	1

- 1 *Stöckerau*
- 1 *Malebern*
- 1 *Hollabrunn—Inn, Le Cerf.*
- 1 *Jezelsdorf*
- 1 *Znaim*
- 1 *Freynersdorf*
- 1 *Budweis—Inn, Le Cerf.*
- 1 *Schelletau*
- 1 *Stannern*
- 1 *Iglau*
- 1 *Stecken*
- 1 *Teutschbrodt*
- 1 *Steinsdorf*
- 1 *Jenikau*
- 1 *Czaslau*
- 1 *Kolin*
- 1 *Planian*
- 1 *Böhm-brod—Inn, The Post-house.*
- 1 *Balchowitz*
- 1 *Prague*
- 2 *Strzedeluk*
- 2 *Schlan*
- 2 *Teinetz*
- 2 *Laun*
- 2 *Merschowitz*
- 2 *Toplitz*
- 2 *Ormensa*
- 2 *Peterswald*
- 2½ *Zehist*
- 2½ *Dresden*
- 1½ *Meissen*
- 1½ *Stauchitz*
- 1½ *Wernsdorff*
- 1 *Wurtzen—Inn, La Croix noir.*
- 1½ *Leipzig—See, under GERMANY,*  
the Route from Hamburg to  
Leipsic.
- 1½ *Landsberg—Inn, L'Ours.*
- 2 *Cöthen*
- 1½ *Kalbe—Inn, L'Etoile.*
- 1½ *Magdeburgh—Inn, La Cour de*  
*Prusse.*
- 2 *Burgstal*
- 2 *Stendal*
- 1½ *Osterburgh*
- 1 *Arendsee*
- 1½ *Lenzen*
- 2½ *Lubten*
- 1½ *Boitzenburg*
- 2 *Escheburg*
- 1½ *Hamburg — Inns, La Ville de*  
— *Petersbourg, &c.*
- 141½ posts.

ROUTE FROM DRESDEN, THROUGH  
BERLIN TO HAMBURGH.

- 3 *Meissen*
- 1½ *Klappendorf*
- 2 *Oschatz*
- 4½ *Torgau*

- 3½ *Pretsch*
- 3 *Wittenberg*
- 2 *Kropstadt—Travellers (as already*  
mentioned) should go from  
Kropstadt through Jutterbock  
to Treuenbritzen.
- 2½ *Treuenbritzen*
- 2½ *Belitz*
- 2½ *Potsdam—Though the horses are*  
changed between Potsdam and  
Berlin, the four posts are paid  
for at once.
- 4 *Berlin*
- 1½ *Boetzo*
- 2 *Fehrbellin*
- 2 *Kyritz*
- 1½ *Kleezke*
- 1 *Perleberg*
- 1½ *Lenzen—This Town is charmingly*  
situated. A Ferry over the Elbe.
- 2½ *Lubthen*
- 1½ *Boitzenburg*
- 2 *Eschenburg*
- 1½ *Hamburg*
- 
- 47½ posts.

ROUTE FROM FLORENCE, THROUGH  
MANTUA, AND BY THE TYROL,  
TO AUGSBURGH AND WURTZ-  
BURGH.

- 9 *Bologna—See the last Route.*
- 1½ *Samoggia*
- 1½ *Modena*
- 1½ *Carpi*
- 1 *Novi*
- 1½ *S. Benedetto*
- 1½ *Mantua—This City, which con-*  
tains above 24,000 inhabitants,  
is watered by the Mincio, an-  
ciently *Mincius*; and, being  
surrounded with inundations  
occasioned by that river, is  
very unwholesome during sum-  
mer. The Cathedral here was  
built after the design of Giulio  
Romano, who painted its Ceil-  
ing and Tribuna; and has like-  
wise enriched Mantua with  
more of his works. Not far  
hence stands the Village of  
Pietole, also called *Andes*, the  
birth-place of Virgil. The  
principal inn at Mantua is *La*  
*Posta.*

- 1 *Roverbella*
- 1½ *Villafranca*
- 1½ *Verona*
- 1½ *Volarni*
- 1 *Peri*

1 *Halla*—Inn *La Corona*.

1½ *Roveredo*—This Town was anciently called *Roboretum*: its principal inns are *La Rosa* and *La Corona*.

1 *Caliani*

1½ *Trent*—From Verona hither the road follows the course of the Adige. Trent, anciently called *Tridentum*, is placed in a delightful valley, at the base of the Alps, between Italy and Germany. Its Cathedral, a Gothic edifice, contains an excellent Organ; and beyond the Gate of S. Lorenzo is a fine Bridge thrown over the Adige. The principal inn here is *L'Aigle d'or*.

1 *Lavis*

1½ *Salurn*—Inn, *La Couronne*

1 *Egna*

1 *Brandzol*

1 *Botzen*—Inns, *The Post-house*, and *La Scala*. The country between Botzen and Brixen is lovely.

1 *Deutschen*

1 *Kollman*

1½ *Brixen*—The Cathedral here contains good pictures. Inns, *La Croix* and *L'Elephant*.

1 *Ober-Mittenwald*

1 *Sterzingen*—*The Post-house* is a good Inn.

1 *Brenner*—The Post-house is a good Inn. From Sterzingen to Brenner a steep ascent, but an excellent road. The Brenner is a chain of very lofty mountains, similar to the Alps of Switzerland.

1 *Steinach*

1 *Schönberg*—The Inn here is good.

1 *Inspruck*—This City, the Capital of the Tyrol, and reputed to contain 10,000 inhabitants, is placed in a romantic valley watered by the river Inn, anciently the *Ænus*. The *Mausoleum* erected here to record in *Bassirilievi* the principal incidents of the life of Maximilian, merits notice. *Le Soleil d'or* is a good Inn; and *L'Aigle* is tolerably good.

1 *Zirl*—Few scenes can vie in sub-

limity with the Passage of the Zirl.

1 *Platten*

1 *Ober-Miemingen*

1½ *Nazareth*—Inn, *The Post-house*.

1 *Lermos*—Inn, *Le Lion d'or*.

1½ *Reito*—Inn, *The Post-house*.

1 *Fuëssen*

¾ *Rosshaupten*

1½ *Schongau*

1 *Hohenwart*

1½ *Lechfeld*

1½ *Augsburg*—Principal Inns, *The Three Moors*, and *The White Lamb*. See, under GERMANY, the Route from Frankfort to Augsburg.

1½ *Meidengen*

1 *Donawert*

1½ *Nordlingen*

1½ *Dunkelsbuhl*

1 *Creilsheim*

1½ *Blaufelden*

1½ *Mergentheim*

1 *Bischofsheim*

1½ *Wurtzburg*—Principal inn, *La Cour de Bavière*. See, under GERMANY, the Route from Vienna to Ostend.

68½ posts.

The road through the Tyrol, from Trent to Inspruck, was once excellent; and is still good; though it has been, of late years, injured by the heavy cannon and artillery waggons which have passed over it. The views in this country are picturesque, beautiful, and sublime: and where the road quits the plains of Italy to ascend the Rhætian Alps, are two gigantic and extraordinary rocks, which seem to have been severed by the hand of Nature for the purpose of affording a passage to the Adige; whose graceful sinuosities embellish every scene in which they present themselves.

ROUTE, EN VOITURIER, DURING SUMMER, FROM ROME, THROUGH FLORENCE AND MILAN, BY THE SIMPLON, TO GENEVA; AND OVER THE JURA ALPS TO POLIGNY, DIJON, MELUN, PARIS, AND BOULOGNE\*.

First day . . . Posts 4½ *Baccano* and *Ronciglione*.

\* So little care is now taken of the Simplon-road, that Travellers should neither attempt leaving nor entering Italy, by this route

sooner in spring than June, nor later in autumn than October.

Second day . Posts 6½ *Viterbo and San-Lorenzo nuovo.*

Third day . Posts 6½ *Radico-fani and San-Quirico.*

At Acquapendente, the next post to S. Lorenzo nuovo, Travellers are obliged to shew their passports, and to pay one paul per passport at the Police-Office there, as already mentioned. At the Custom-house on Radicofani, Travellers usually pay from three to six pauls, according to the number of their trunks, for having them plumbed, and thus secured from examination in the Tuscan State.

Fourth day. . Posts 2½ *Montaroni and Siena.*

If luggage be not plumbed it is examined on going into Siena, by the Roman Gate.

Fifth day . Posts 5 *Barbarino and Florence.*

On entering the latter City, Travellers usually give a few pauls to the Custom-house Officers. *The Aquila Nera* is the inn usually resorted to by *Vetturini*.

Sixth day . Posts 4½ *Le Maschere and Pietramala.*

Seventh day . Posts 4½ *Poggioli and Bologna.*

Eighth day . Posts 5 *Modena and Marsaglia.*

Ninth day . Posts 4 *Parma and San-Donino.*

Tenth day . Posts 4½ *Piacenza and Casal-Pusterlengo.*

Beyond Piacenza, on the opposite side of the Po, is a Custom-house where trunks, and even the inside of carriages undergo a strict examination; but where nothing appears to be considered as contraband, except silks, and other wearing apparel not made up. It is advisable to have luggage plumbed here.

Eleventh day . Posts 4½ *Melegnano and Milan.*

Twelfth day . Posts 4½ *Cascina and Sesto-Calende.*

Thirteenth day . Posts 7 *Fariolo and Vogogna.*

Travellers (if the weather be fa-

vourable) usually send their carriages empty from Sesto to Fariolo, going themselves in the Steam-packet, or hiring, at Sesto, a boat, which costs a Napoleon, *buonamano* to the Boatmen inclusive; and proceeds first to Arona, next to the Borromean Islands, and then to Fariolo.

Fourteenth day . Posts 6½ *Domo d'Ossola and Simplon.*

Fifteenth day . Posts 6 *Brigg.*

Sixteenth day . Posts 8½ *Tourtemagne and Sion.*

Seventeenth day Posts 6½ *Martigny and S. Maurice.*

Eighteenth day . Posts 8½ *S. Gingouph and Thonon.*

Nineteenth day . Posts 4½ *Geneva.*

Twentieth day . Posts 7½ *Gex and Morez.*

Travellers are obliged to have their passports signed at Gex: and at the French Custom-house between Gex and Morez trunks are completely unpacked and rigorously examined; as likewise are the insides of carriages: nothing, however, seems to be considered as contraband by the searchers here, except wearing apparel, not made up, Roman pearls, and Geneva watches and trinkets for sale. At Morez trunks, &c. are again examined.

Twenty-first day Posts 7 *Champagnole and Poligny.*

On arriving at Poligny Travellers are obliged to deliver up their passports at the Sous-Préfecture; whence they are forwarded to Paris: new passports (the expense of which is fifty sous each) are substituted for those left at the Sous-Préfecture.

Twenty-second day Posts 6½ *Mont-sous Vaudrey and Auxonne.*

Twenty-third day Posts 6½ *Dijon and Pont-de-Pany.*

Twenty-fourth day Posts 7½ *Vitteaux and Rouvray.*

Twenty-fifth day Posts 8½ *Lucy-le-Bois and Auxerre.*

Twenty-sixth day Posts 7½ *Joigny and Sens.*

Twenty-seventh day Posts 8 *Monte-*

*reau and Melun.* Montereau is a large Town, watered by the Yonne and Seine; and the hill above the Town commands a fine view of those rivers.

Twenty-eighth day. Posts  $5\frac{1}{2}$  *Charenton and Paris.*

The road from Fossard, through Melun, to Paris, contains less pavement than that through Fontainebleau; but is more hilly, and not so pleasant. The mode of proceeding, with respect to passports at Paris, has been already mentioned.

Twenty-ninth day. Posts  $8\frac{1}{2}$  *Beaumont and Beauvais.*

Thirtieth day . . . . .  $7\frac{1}{2}$  *Granvilliers and Airaines.*

Thirty-first day . Posts  $7\frac{1}{2}$  *Nouvion and Montreuil.*

Thirty-second day Posts  $4\frac{1}{2}$  *Boulogne.*

It has been already mentioned, that the passage from Boulogne to Dover is, generally speaking, accomplished in less time than from Calais to Dover: but the Boulogne Steam-packets do not go to London.

The Commissaries, at the Boulogne Hotels, undertake to em-

bark carriages and luggage, and pay for the permit, &c. which altogether amounts to about forty francs, besides ten francs for the Commissary.

The Commissary belonging to the *London Hotel* at Dover charges ten and sixpence for getting an English carriage, with the luggage belonging to it, out of the packet, and then clearing them at the Custom-house: but British Travellers, who design landing at Dover, should be careful not to bring with them a single article which pays duty, if they would wish to avoid detention, fatigue, and needless expense.

The Voiturin was Balzani, *Padrone di Vetture* at Rome; who charged, for conveying a landaulet drawn by three strong horses, and two meals a day, with four good bed-rooms, every night, for two Masters and two Servants, an hundred Louis-d'ors, *buonamano* inclusive: he defraying the expense of barriers and toll-bridges; and likewise furnishing extra-horses whenever needful, and paying the tax levied in France upon foreign Voiturins\*.

ROUTE, EN VOITURIER, FROM FLORENCE TO VENICE, MILAN, TURIN, AND OVER MONT-CENIS TO PONT-DE-BEAUVOISIN, DURING THE SUMMER OF 1822, WITH AN ENGLISH LANDAULET, DRAWN BY THREE HORSES.

	Hours.	Days.	Inns.
<i>Le Maschere</i> .....	$3\frac{1}{2}$ .....		
<i>Pietramala</i> .....	$4\frac{1}{2}$ .....	1st	<i>A single house.</i>
<i>Pogiole</i> .....	$5\frac{1}{2}$ .....		(Not far beyond Pietramala is the Barrier where luggage may be plumbed for Venice.)
<i>Bologna</i> .....	$3\frac{1}{2}$ .....	2d	<i>S. Marco.</i>
<i>Il Te</i> .....	$2\frac{1}{2}$ .....		<i>A single house.</i>
<i>Ferrara</i> .....	$2\frac{1}{2}$ .....	3d	<i>I tre Mori.</i>
<i>Rovigo</i> .....	7 .....		<i>La Posta.</i>
<i>Monselice</i> .....	$3\frac{1}{2}$ .....	4th	<i>La Posta.</i>
<i>Dolo</i> .....	5 .....		<i>La Campana.</i>
<i>Mestrè</i> .....	$4\frac{1}{2}$ .....	5th	<i>La Campana.</i>
<i>Venice</i> .....	$2\frac{1}{2}$ .....	6th	<i>Gran-Bretagna.</i>
<i>Padua</i> .....	$6\frac{1}{2}$ .....		<i>Stella d'ora.</i>
<i>Vicenza</i> .....	$4\frac{1}{2}$ .....	7th	<i>I due Rode.</i>

\* The most profitable money Travellers can take from Rome to defray the expense of this journey is Louis-d'ors and Napoleons; there being in general no agio upon gold at Rome. But if there be an agio, the best plan is to take Spanish dollars, and change them into Napoleons at Florence. Spanish dollars are usually current for nearly their full value between

Rome and Genoa; where they pass for five lire and six soldi of that town, but not of the Sardinian kingdom in general. Twenty soldi of Genoa make one lira of Genoa; twenty-four are required to make the Sardinian lira. Spanish dollars may usually be exchanged for nearly their full value at Paris; but not upon the road between that city and Genoa.



	Hours.	Days.	Inns.
<i>Villa Nuova</i> .....	4 .....		<i>A single house</i> †.
<i>Verona</i> .....	3½ .....	8th	<i>I due Torri.</i>
<i>Peschiera</i> .....	3 .....		<i>Inn bad.</i>
<i>Ponte S. Marco</i> .....	3½ .....	9th	<i>La Posta, and extravagantly dear.</i>
<i>Brescia</i> .....	2 .....		<i>I due Torri.</i>
<i>Antignate</i> .....	4½ .....	10th	<i>Il Pozzo.</i>
<i>Gorgonzola</i> .....	4½ .....		<i>Albergo grande al Ponte</i> †, <i>extravagantly dear.</i>
			Gorgonzola is famous for excellent cheese, called Stracchini.
<i>Milan</i> .....	2 .....	11th	<i>Gran-Bretagna.</i>
<i>Magenta</i> .....	3½ .....		<i>Albergo grande.</i>
<i>Novara</i> .....	3½ .....	12th	<i>I tre Re.</i>
<i>Vercelli</i> .....	3½ .....		<i>I tre Re.</i>
<i>Cigliano</i> .....	5 .....	13th	<i>La Corona grossa.</i>
<i>Chivasso</i> .....	2½ .....		<i>I due Buovi Rossi.</i>
<i>Torino</i> .....	3½ .....	14th	
<i>S. Ambrogio</i> .....	4 .....		
<i>Susa</i> * .....	5½ .....	15th	
<i>Lans-le-bourg</i> .....	8 .....		
<i>Modane</i> .....	2½ .....	16th	
<i>S. Jean de Maurienne</i> .....	3½ .....		
<i>Aiguebelle</i> .....	6 .....	17th	
<i>Chavanne</i> .....	4 .....		<i>A single house</i> †.
<i>Chambery</i> .....	2 .....	18th	
<i>Eschelles</i> .....	4½ .....		<i>La Poste.</i>
<i>Pont-de-Beauvoisin</i> ...	2½ .....	19th	<i>Le tre Corone.</i>

The Inns marked thus †, are unfit for sleeping places.

ROUTE, EN VOITURIER, FROM NAPLES TO ROME, SIENA, FLORENCE, LUCCA, GENOA, TURIN, AND BY THE MONT-CENIS TO PONT-DE-BEAUVOISIN, PARIS, AND CALAIS, DURING THE SPRING OF 1827, WITH AN ENGLISH LANDAULET DRAWN BY FOUR HORSES †.

If Travellers, instead of going by way of Florence, turn off at Poggibonzi, passing through Cammiano, La Scala and Pisa, to Lucca, they save about twenty miles; and make this by far the shortest road from Naples to Calais, that by the Simplon excepted.

Days.		Roman miles.	
1st.	<i>Capua</i> .....	16	Road tolerably smooth. Inn, <i>the Post-house</i> , and cleaner than it used to be. †
	<i>S. Agata</i> .....	16	Road excellent. Inn, <i>the Post-house.</i>
2nd.	<i>Mola</i> .....	17	Road excellent. Inn, <i>the Cicerone.</i>
	<i>Terracina</i> .....	24	Road excellent. Inn improved.
3rd.	<i>Pontine Marshes.</i>	26	Road excellent. Inn opposite <i>the Braschi Villa.</i> †
	<i>Velletri</i> .....	14	Road excellent. Inn, <i>Albergo Nuovo, Piazza del Duomo.</i>
4th.	<i>Albano</i> .....	11	Road from Genzano to Albano in bad condition. Inn, <i>L'Europa.</i>
	<i>Rome</i> .....	16	Road excellent.
5th.	<i>Monterosi</i> .....	24	Road excellent. Inn, <i>close to the Lake.</i>
	<i>Ronciglione</i> .....	10	Road excellent. Inn, <i>Il Leone d'oro.</i>
6th.	<i>Montefiascone</i> .....	27	Road excellent. Inn, <i>outside of the Town.</i>
	<i>Acquapendente</i> ...	21	Road excellent. Inn, <i>the Post-house.</i>

\* Balzani's rivers take post-horses from Susa to the Italian Barrier.

† The bad Inns are marked with a cross.

Days.		Roman miles.	
7th.	<i>La Scala</i> .....	12	Road excellent, the bed of the torrent excepted. Inn, <i>a single-house</i> .
	<i>Buonconvento</i> .....	16	Road excellent. Inn, <i>Le Cheval Anglais</i> .
8th.	<i>Siena</i> .....	16	Road excellent. Inn, <i>L'Aigle noir</i> .
	<i>Poggibonzi</i> .....	16	Road excellent. Inn, <i>Abergo della Corona</i> .
9th.	<i>Florence</i> .....	24	Road excellent.
10th.	<i>Pistoja</i> .....	20	Road good. Inn, <i>Il Sole</i> .
	<i>Lucca</i> .....	25	Road good. Inn, <i>La Croce di Malta</i> .
11th.	<i>Massa</i> .....	25	Road good. Inn, <i>Hôtel des quatre Nations</i> .
12th.	<i>Sarzana</i> .....	14	First seven miles a narrow, rough, and, in wet weather, a swampy road; which may be avoided by going through Carrara. Inn, <i>Albergo della Lunigiana</i> .
	<i>Spezia</i> .....	13½	At a short distance beyond Sarzana, Travellers ford the Magra during summer, and pass it in a ferry during winter. Road good, but it crosses the beds of two small torrents. Inn at Spezia, <i>L'Hôtel d'Europe</i> .
13th.	<i>Borghetto</i> .....	14	A high hill beyond Spezia; after passing which the road descends to the side of the Magra: a gallery is constructing to avoid that river; but the present road is rough for a mile and a half near Borghetto. Inn there, <i>L'Hôtel de Londres</i> . The Passage of a part of the Apennine, called the Bracco, commences at Borghetto, and terminates at Sestri.
14th.	<i>Sestri</i> .....	20	Inns, <i>Hôtel de la belle Europe</i> and <i>Il Ponte</i> —former best. From Borghetto to Mattarana is an ascent of eight miles; the inclination of the road being about the same as that of the Simplon; but the width is not so great, a circumstance much to be regretted; as this road lies at the brink of precipices, and is not sufficiently guarded by parapet walls. Mattarana contains a small Inn, where Travellers, in case of necessity, might sleep. Hence the ascent continues for four miles; the road being cut in the side of a very lofty mountain, composed of white, yellow, and green marble, and crowned with beautiful grey granite. This part of the passage, being unsheltered, would, in stormy weather, be dangerous. The descent to Sestri is in length about eight miles; and with regard to smoothness and hardness, the whole road from Borghetto to Sestri is perfection.
15th.	<i>Route</i> .....	15	Inn, <i>Gran-Bretagna</i> , a small breakfasting-place. From Sestri the road lies on the sea-shore as far as Chiavari, where it begins to ascend another branch of the Apennine, and is again cut through marble rocks at the brink of a precipice which overhangs the sea. About midway between Sestri and Route it passes through two Grottoes delved in a rock of hard yellow marble, and lined with masonry; which destroys the beauty of the work. Near these Grottoes there is a

Days.		Roman miles.	
			sad want of parapet-walls. On coming to Routa, the road passes through another Grotto, the length of which is very considerable; but a lining of masonry hides the superb marble in which it is formed.
	Genoa .....	15	The goodness of the road between Sestri and Chiavari, and thence to Genoa, cannot be exceeded even in Italy; where fine roads are now almost universal.
16th.	Ronca .....	18	Inn, <i>L'Europa</i> . Road excellent, it passes for five miles through a flat country, and then ascends a lofty mountain of the Apennine, not exposed to every blast of wind, like the old road over the Bocchetta; but securely sheltered throughout the whole Passage, which terminates at Ronca.
	Novi .....	20	Inn, <i>L'Hôtel d'Europe</i> . The road, which is flat and good, passes through a lovely little valley almost circular, and embellished by a waterfall.
17th.	Alessandria .....	12	Inns, <i>Grande Albergo d'Italia</i> , <i>Locanda Reale</i> . Between Novi and Alessandria the Bridge over the Bormeda is broken; and a Bridge of Boats substituted in its stead; but this Bridge, after floods, is not always passable. Road good.
	Asti .....	18	Inn, <i>Il Leone d'oro</i> . Road good.
18th.	Poerino .....	15	Inn, <i>L'Angelo</i> . From Asti hither there is a gentle descent almost the whole way. Road good.
	Turin .....	12	Road excellent.
19th.	S. Ambrogio .....	12½	Inn, <i>La Vigna</i> . Road excellent.
	Susa .....	10	Inn, <i>La Posta</i> . Road in want of trifling repairs.
20th.	Lanneslebourg ...	20	Inn, <i>Hôtel Royal</i> . Road excellent to the first Post-house. Hours, in ascending, two and a half. Near the Valley embellished with a pretty miniature Lake, an Avalanche seems to have fallen recently; the trees and fences being broken by immense masses of snow; but the road remains uninjured. Hours, in ascending from the first Post-house to La Grande Croix, about two and a half. Road excellent, and thus far free from snow. From La Grande Croix to Lanneslebourg, some snow in the road, and an immense quantity on each side. Time employed in going, two hours and fifty minutes. Beyond the Post-house for a considerable distance, the road on the 16th of May was a sheet of ice bordered with walls of snow twenty feet high; and the Lake of Mont-Cenis was completely frozen.
	Modane .....	14	Inn, <i>Le Lion d'or</i> . The road from Lanneslebourg to Modane suffered by the last inclement winter: one of the Galleries gave way; and considerable quantities of earth fell from the heights above it. These mischiefs, however, are repaired.

Days		Roman miles.	
21st.	<i>S. Jean de Mau-</i>	20	Inn, <i>La Poste</i> . Road excellent.
	<i>rienne</i> .....		
	<i>Aiguebelle</i> .....	16	Inn, <i>L'Hôtel de l'Union</i> . Road excellent.
22d.	<i>Montmellian</i> .....	14	Inn, <i>La Poste</i> †. Road excellent.
	<i>Chambery</i> .....	10	Inn, <i>Hôtel du petit Paris</i> . Road excellent.
23d.	<i>Pont de Beauvoi-</i>	24	Inns, <i>La Poste—L'Hôtel de Savoie</i> . Road excellent.
	<i>sin</i> .....		
	<i>La Tour du Pin...</i>	16	Inn, <i>Hôtel Cholat</i> . † Road requires some trifling repairs.
24th.	<i>La Verpillière</i> .....	18	Inn, <i>Le Chapeau rouge</i> . Road tolerable.
	<i>Lyon</i> * .....	18	Inn, <i>Hôtel du Parc</i> . Road tolerable.
25th.	<i>S. Georges</i> .....	24	Inn, <i>Hôtel du Chêne verd</i> . Road tolerable.
	<i>Macon</i> .....	20	Inn, <i>Hôtel d'Europe</i> . Road in bad condition.
26th.	<i>Tournus</i> .....	18	Inn, <i>Le Sauvage</i> . Road bad.
	<i>Chalons-sur-Saone</i>	16	Inn, <i>Les trois Faisans</i> . Road better than near Macon.
27th.	<i>Rocheport</i> .....	18	Inn, <i>Le Chevreuil</i> . Road paved for two miles beyond Chalons, and afterwards tolerable.
	<i>Ernay</i> .....	20	Inn, <i>La Croix blanche</i> . Road from Rocheport to Ernay extremely bad.
28th.	<i>Saulieu</i> .....	18	Inn, <i>Le Dauphin</i> . Road bad.
	<i>Rouvray</i> .....	14	Inn, <i>La Poste</i> . Road very bad, especially in the Town of Saulieu.
29th.	<i>Vermanton</i> .....	27	Inn, <i>Hôtel de Notre Dame</i> . Road very bad.
	<i>Auxerre</i> .....	16	Inn, <i>Hôtel de Beaune</i> . Road tolerable.
30th.	<i>Joigny</i> .....	19	Inn, <i>Hôtel des cinq Mineurs</i> . Road tolerable ; some part of it paved.
	<i>Sens</i> .....	18	Inn, <i>L'Ecu</i> . Road heavy, and ill kept.
31st.	<i>Montereau</i> .....	23	Inn, <i>Le grand Monarque</i> . Some part of the road is paved, the rest extremely heavy and ill kept.
	<i>Melun</i> .....	23	Inn, <i>L'Hôtel de France</i> . Near Melun the road is paved, and in bad condition.
32d.	<i>Montgeron</i> .....	18	Inn, <i>La Ville de Lyon</i> . Road indifferent.
	<i>Paris</i> .....	15	Road tolerably good.
33d.	<i>Beaumont</i> .....	20	Inn, <i>Le Paon</i> . Road paved, and well kept.
	<i>Noailles</i> .....	16	Inn, <i>Hôtel de Calais</i> . Road tolerably good.
34th.	<i>Marseille-sur-l'</i>	24	Inn, <i>L'Epée Royale</i> . Road tolerably good.
	<i>Oise</i> .....		
	<i>Poix</i> .....	16	Inn, <i>Le Berceau d'or</i> . Road good.
35th.	<i>Abbeville</i> .....	26	Inn, <i>La Tête de Bœuf</i> . Road good.
	<i>Bernay</i> .....	13	Inn, <i>La Poste</i> . Road good.
36th.	<i>Samer</i> .....	27	Inn, <i>La Tête de Bœuf</i> . Road good, except the pavement and hill in the Town of Montreuil.
	<i>Boulogne</i> .....	11	Inn, <i>Ancien Hôtel d'Angleterre</i> . Road good.
37th.	<i>Calais</i> .....	22	Inn, <i>Roberts's Hôtel</i> . Road good.

Number of Roman miles 1236

Number of English miles

from Calais to London

by the Steam-packet.. 126

It is difficult to ascertain, with any degree of precision, the distance from Naples to Calais ; because French posts are not all of the same length ; and

the length of Italian posts varies materially : added to which, there are no mile-stones placed regularly in any part of the Route : and consequently

\* A steam-packet runs daily between Lyon and Chalons.

the foregoing calculations with respect to the number of Roman miles from one stage to another may sometimes be erroneous; but the state of the roads in May 1827 (after a long series

of heavy rain) is given with accuracy; and the best Inns are recapitulated, for the convenience of Persons who travel *en voiturier*.

## CHAPTER VII.

### AUSTRIAN DOMINIONS.

Passports—Money of the Imperial Territories—Bankers' accounts—Vienna bank-bills—Price of Post-horses, &c., in the Austrian-German Dominions—Most profitable Money Travellers can take from Tuscany to Germany—Persons going from Tuscany to Venice should have their baggage plumed at Florence—Fees to Custom-house Officers at Bologna and Venice—Price of Apartments at Hotels in Venice—of Dinner—of a Gondola—Wages of a Valet-de-Place—Articles best worth purchasing—Arrival and Departure of Letter-Couriers—Milan—Lodging-houses—Hotels—Job-carriages—Hackney-coaches—Valets-de-place—Boxes at La Scala—Arrival and Departure of Letter-Couriers—Vienna—Pound weight—Braccio—Charges at Hotels—Price of dinner at a *table d'Hôte*—of dinner at a *Restaurateur's*—Wages of a Valet-de-Place—Price per night of one bed-room at an inn—Hackney-coaches—Sedan-chairs—Medical Men—Shops—Articles best worth purchasing, and their prices—Expense of going into the Parterre at the Opera-house—Usual price of a box—Travellers advised to go post from Vienna to Dresden—Arrival and departure of Letter-Couriers—Diligence—Prague—Articles best worth purchasing—Wages of a Valet-de-place—Price of a Job-carriage—Hackney-coaches.

No Foreigner is allowed to enter the dominions of the Emperor of Austria, without exhibiting a passport, signed by an Austrian Ambassador\*.

#### MONEY OF THE IMPERIAL TERRITORIES.

Souverain, florins 6½.

Ducat, florins 4½.

Crown, or piece of two florins and sixteen krëutzers.

Piece of krëutzers 34.

Ditto of krëutzers 18.

Ditto of krëutzers 17.

Piece of one paul, or krëutzers 12.

Ditto of krëutzers 10.

Piece of krëutzers 5.

Ditto of groschen 1, or krëutzers 3.

Ditto of krëutzers 1.

Bankers' accounts are kept throughout Bohemia, Moravia, and Austria Proper, in *paper* florins and krëutzers. Care should be taken to distinguish between the good silver florin, and the *paper* florin, which, at the present moment, 1827, is so much depreciated that five paper florins are not more

than equal to two good ones. The good florin is worth from twenty-four to twenty-five pence halfpenny English; and hence it will be seen that the paper florin is worth about nine-pence half-penny English. The good florin contains sixty krëutzers; and the depreciated florin contains also sixty krëutzers, equally depreciated. In fact the copper money has received a second depreciation; so that a piece marked "30 krëutzers," passes only for six paper krëutzers: but there has lately been a new copper coinage, which is current; and a plated coinage of three-krëutzer pieces, with a base silver coinage of money, worth from two to six krëutzers. There are likewise paper notes of one, two, five, ten, twenty, &c. depreciated florins. The silver coin most in use is the *zwanziger*, circulated and known by that name even in the Lombardo-Venetian States; where it passes for twenty krëutzers. The *zwanziger* circulates also in Bavaria, where it passes for twenty-four Bavarian krëutzers; and the Austrian florin in Bavaria passes

\* Persons who travel with their own carriage in those parts of Germany where the roads are rough, and the ruts deep, should be careful to

have their axletrees precisely the same length with those of post-carriages belonging to the country.

for one Bavarian florin and twelve kräutzers.

**PRICE OF POST-HORSES IN THE  
AUSTRIAN-GERMAN DOMINIONS.**

The price of draught-horses throughout the Austrian Dominions, and other parts of Germany, is fixed in the different monies of the respective countries.

In Austria, Bohemia, and Moravia, the charge for each draught-horse is, at the present moment, one paper florin per German mile, or two paper florins per post.

A German post usually is about two German miles; and one German mile is about four English miles and a half.

A German Postillion, like those of France and Italy, expects more than his legal claim; and seems to think he has a right to as much per post for himself, as Post-masters charge per horse: indeed, if he drive three horses, he expects to receive, per post, one third more than the price for each horse; and if he receive at the rate of one florin and a half per post, for each of his horses, he will drive nearly as fast as an English postillion.

The road-tax costs from ten to thirty kräutzers per post. Thus the expense of travelling post in the Austrian-German dominions is, at the present moment, in English money, about seven-pence, or seven-pence halfpenny, per English mile. The roads, generally speaking, are good. The price of post-horses varies from time to time.

The Post-master at Vienna cannot furnish Post-horses without an Order from the Chancery.

A carriage conveying but two persons, and but one trunk, is allowed to travel with two horses only; and carriages with four inside places, and two trunks, are seldom compelled to travel with more than four horses.

Persons who intend travelling from Rome through Florence to Venice, and thence to Vienna, or any other part of Germany under Austrian government, should provide themselves, at Rome, with as many Napoleons as they may be likely to want between that city and the confines of Germany: and they should also endeavour to

purchase, of the money-changers at Florence, souverains and imperial sequins sufficient for the imperial Dominions in Germany.

From the commencement of Saxony to the town of Hamburg, Napoleons are the most profitable money for Travellers.

Persons going from Tuscany to Venice, should have their baggage plumbed at Florence; which operation usually costs about five pauls.

At the gate of Bologna the Custom-house Officers expect a present of five pauls per carriage; and at Ferrara, on quitting the town, Travellers are expected to make the same present.

**VENICE.**

Good apartments, containing from six to eight beds, cannot usually be procured, either at The Gran-Bretagna, or The Europa, for less than a Napoleon per night. Breakfast, for masters, costs two francs a head—dinner, five francs—and the charge, per head, for servants, by the day, is six francs.

A gondola, with only one gondoliere, costs four francs per day; and contains, in its cabin, four persons; who may secure themselves from rain; these boats being conveniently fitted up with awnings, glasses, and Venetian-blinds: they are likewise furnished with handsome lanterns at night.

The wages of a *Valet-de-place* is from four to five francs a day.

The articles best worth purchasing at Venice are, gold chains, seals, &c., sold by weight, according to the price of gold—necklaces, and other personal ornaments, made with very small beads of various colours—wax candles—Mocha coffee—chocolate—books, and maps.

**ARRIVAL AND DEPARTURE OF LETTER COURIERS.**

*Sunday, at eight in the morning, arrives the Courier from Padua—at ten arrive letters from Vienna, Trieste, &c.; Milan, Verona, Mantua, Brescia, Piedmont, Genoa, Switzerland, France, Spain, Great Britain, and the kingdom of the Netherlands.*

*Monday, at eight in the morning, arrive letters from Padua, Vicenza,*



*&c.—at ten from Vienna—and at four in the afternoon from Milan, Brescia, Verona, France, Switzerland, Spain, Great Britain, the kingdom of the Netherlands, the Tyrol, Germany, Ferrara, the Ecclesiastical State, the kingdom of Naples, and the Dutchy of Modena.*

*Tuesday, at eight in the morning, arrive letters from Padua, Vicenza, &c., and at ten from Vienna, Milan, Mantua, &c., and Tuscany.*

*Wednesday, at eight in the morning, arrive letters from Padua—and at ten from Vienna, Trieste, Milan, Verona, &c., Genoa, and Piedmont.*

*Thursday, at eight in the morning, arrive letters from Padua, and Rovigo—at ten from Vienna, Milan, Verona, &c.; France, Switzerland, Spain, Great Britain, and the kingdom of the Netherlands—and at four in the afternoon, from Ferrara, the Ecclesiastical State, Naples, and Modena.*

*Friday, at eight in the morning, arrive letters from Padua—and at ten from Vienna, Trieste, &c.; Milan, Mantua, &c.; Tuscany, the Tyrol, and Germany.*

*Saturday, at eight in the morning, arrive letters from Padua—and at ten from Vienna, and Milan.*

*Sunday, at three in the afternoon, go letters for Vienna, Mestrè, Treviso, &c.; Trieste, Milan, Verona, Vicenza, &c.—and at five in the afternoon for Padua.*

*Monday, at three in the afternoon, go letters for Milan, Padua, Vicenza, Verona, &c.—and at six in the afternoon for Vienna, and the intermediate cities.*

*Tuesday, at noon, go letters for Ferrara, the Ecclesiastical State, Naples, and Modena—at three in the afternoon for Vienna, and Milan—and at six in the afternoon, for Padua.*

*Wednesday, at six in the afternoon, go letters for Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the kingdom of the Netherlands, the Tyrol, Hamburgh and Germany, Vienna, Mestrè, Treviso, &c.; Trieste, and Padua.*

*Thursday, at three in the afternoon, go letters for Vienna, Milan, &c.—and at six in the afternoon for Padua.*

*Friday, at noon, go letters for Padua, Ferrara, the Ecclesiastical State, Naples, and Modena—at three in the afternoon for Milan, Vicenza, Verona, &c.—and at six in the evening for Vienna, Mestrè, Treviso, &c., and Trieste.*

*Saturday, at half-past eight in the evening, go letters for the Ecclesiastical State, Naples, Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the kingdom of the Netherlands, the Tyrol, Hamburgh, and Germany; Padua, Treviso, Vienna, and Trieste.*

The Post-office is always open from eight in the morning till five in the afternoon; and, on some days of the week, till a later hour.

#### MILAN.

Lodging-houses in this City are numerous, and not very high priced. Hotels are expensive. A job-carriage usually costs from fifteen to sixteen francs per day; and the price of Hackney-coaches is the same as at Paris. A *Valet-de-place*, if hired for a very short time, and expected to act as a *Cicerone*, commonly demands five francs per day: and the expense of a good box, large enough to accommodate four persons, at *La Scala*, on Sundays, seldom amounts to less than from twenty-five to thirty francs, entrance-money inclusive; which is one franc and a half per head; but, on other days, a box may frequently be hired for ten francs. The price per head for admittance to the *Partèrre* is one franc and a half.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Sunday, arrive letters from Switzerland.*

*Monday, from Genoa, Great Britain, France, Spain, Portugal, Turin, Venice, Germany, and other parts of northern Europe.*

*Tuesday, from Naples, Rome, Tuscany, Switzerland, &c.*

*Wednesday, from Genoa, Great Britain, &c., as on Monday.*

*Friday, from Genoa, Great Britain, &c., as on Monday—and from Tus-*

cany, Rome, Naples, Venice, Germany, other parts of northern Europe, and Switzerland.

Saturday, *from* Switzerland, and the kingdom of the Netherlands.

Sunday, *at eleven in the morning*, go letters for Switzerland, and the kingdom of the Netherlands.

Monday, *at six in the afternoon*, for Venice, &c.—*at nine in the evening* for Genoa, Spain, &c.—and *at ten* for Turin, France, Great Britain, &c.

Tuesday, *at eleven in the morning*, for Switzerland.

Wednesday, *at one in the afternoon*, for Switzerland, and the kingdom of the Netherlands—*at six in the afternoon* for Venice, Germany, and other parts of northern Europe—*at nine in the evening* for Florence, Rome, Naples, Genoa, &c.—and *at ten* for Turin, France, Great Britain, &c., as on Monday.

Thursday, for Switzerland.

Saturday, *at nine in the evening*, for Genoa, &c., as on Monday—and *at ten* for Venice, Germany, and other parts of northern Europe; Florence, Rome, Naples, Turin, France, Great Britain, &c., as on Wednesday.

The Post-Office is *opened*, at nine in the morning, every Monday, Tuesday, and Wednesday—at eleven every Thursday—and at nine every Friday, Saturday, and Sunday: and it is *shut*, at six in the evening, every Monday—at nine, every Tuesday—at ten, every Wednesday and Saturday—at three, every Thursday and Sunday—and at nine, every Friday.

### VIENNA.

The pound-weight at Vienna is eighteen ounces; and the common measure, called a *braccio*, is somewhat longer than that of Florence.

The shops in this City are richly furnished; and the articles best worth purchasing seem to be, eyder-down, black lace, furs, household linen, Bohemian kerseymere, and broad cloth.

The usual price in the *partèrre* at the Opera-house is one florin; but, upon extraordinary occasions, two.

A *Valet-de-place* usually expects one florin per day.

The number of *Fiacres* is above six hundred; which are distributed in various parts of the Town and Fau-

bourgs; and remain on their respective stands from seven in the morning till ten at night: they are good carriages; and go into the country as far as Neustadt, Presburg, &c. if required. There being no fixed fares for these carriages, it is necessary that persons who hire them should make a bargain with the drivers previous to setting out. Each *Fiacre* is numbered; and its master is under the control of a Commissioner of the Police. Visits of etiquette are not usually made in *Fiacres*; but in *Voitures de Remise*; of which there are three hundred, to be hired per day, week, month, or year. The price, per day, is six florins; and per month, an hundred and fifty florins, besides a present to the driver. Sedan-Chairs, amounting to eighty, are numbered, and distributed in various parts of the Town, for the use of the public. The chairmen wear a red uniform, and are forbidden to carry either the Sick or the Dead. The fares are not fixed; but for what is called "*a course*" the usual price is one florin and thirty krützers. The Chairmen are amenable to the Police.

The General Post-office, situated at the Wollzeile, No. 918, is open every day from eight in the morning till twelve; and from half past two till half past seven in the evening. Wednesdays and Saturdays letters are received till eight in the evening. Letters for the Austrian States may be franked or not, as the writer pleases: letters for other countries must be franked.

### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Monday morning* arrives the post from Italy, Spain, France, and Great Britain.

*Tuesday morning* from Saxony, and the northern countries.

*Thursday morning* from Italy.

*Saturday morning* from Saxony.

*Monday afternoon at three o'clock*, goes the post to Italy.

*Wednesday evening* to Saxony and the northern countries; Spain, France, and Great Britain.

*Thursday evening* to Italy.

*Saturday evening* to Spain, France, and Great Britain.

The posts of the Imperial German Dominions arrive and depart daily.

Under the same roof with the General Post-office is that of the Short Post, which conveys letters and small packets to all parts of the City, and its Suburbs, three times a day. Most of the Tobacconists and Lottery-office Keepers receive letters for the Short Post.

A Diligence sets out for Presburgh at eight o'clock every morning; another, for Italy, at half past seven every Monday morning; and another for Prague and Dresden, at nine o'clock every Tuesday morning. One place

in a Vienna-Diligence costs a florin per station, and every Passenger is allowed to carry fifty pounds weight of baggage.

### PRAGUE.

The articles best worth purchasing here are, Silesia lawns, table-linen, Bohemian lustres, and other kinds of glass.

The wages usually demanded by a *Valet-de-place* is thirty-four krützers a day; and the price of a job-carriage two florins and thirty krützers a day.

There are good Hackney coaches in this City.

## CHAPTER VIII.

### GERMANY.

Money of Saxony—Price of Post-horses—Dresden—Pound-weight—Common measure—Price of apartments in the principal Hotels—Price of dinner at Hotels, and at the houses of Restaurateurs—Wages of a *Valet-de-Place*—Price of job-carriages, Sedan-chairs, wine, and bottled beer—Articles best worth purchasing—Arrival and Departure of Letter-Couriers—Expense of franking letters for England—Diligence—Hamburgh—Money, Bankers' accounts, &c.—Pound-weight—Price per head for dinner at a table d'Hôte—Price of Claret—Cambric the article best worth purchasing—Price of Post-horses, &c., in the Dominions of Prussia, Hesse, Brunswick, and Hanover—Roads in northern Germany—Wienerwagens—Marktschiffs—Private Vessels—Voyage from Frankfort on the Mein to Cologne—Ditto from Ratisbon to Vienna—Route from Hamburgh to Leipsic—Population of Leipsic—Objects best worth notice—Promenades—Prices at the German Theatre—Best Inns—Fairs—Prices at Inns—Wages of a *Valet-de-place*—Job-carriages, and Hacks—Route from Leipsic to Dresden—from Leipsic through Gotha to Frankfort on the Mein—from Leipsic to Brunswick—from Brunswick to Hanover—from Hanover to Gottingen—from Leipsic to Dantzick—from Frankfort on the Mein to Berlin—from Berlin to Amsterdam—from Frankfort on the Mein to Augsburgh—from Augsburgh to Constance, Schaffhausen, and Basle—from Augsburgh to Ratisbon—from Ratisbon to Bayreuth—from Bayreuth to Leipsic—from Ratisbon to Munich—from Ratisbon to Prague—and from Vienna through Ratisbon and Brussels to Ostend—Packets from Colchester to Ostend; from Ostend to Harwich; and from Ostend to Margate—Route from Frankfort on the Mein through Cassel to Munster—Voyage on the Rhine from Mayence to Coblenz—Excursion from Gottingen to Harz—German Baths—Carlsbad—Expenses there—Pyrmont—Expenses there—Spa—Expenses there—Route from Vienna to Salzburg—from Vienna to Venice—from Vienna to Carlsbad, through Egra and Zwoda—from Hanover to Pyrmont—from Hamburgh to Pyrmont—from Brussels through Aix-la-Chapelle and Liege, to Spa—from Vienna to Baden—from Vienna to Presburgh—from Teusch Altenburg to Belgrade—from Presburgh to Kaschau and Tokay—and from Vienna to Trieste—Pola, and its Antiquities.

#### MONEY OF SAXONY.

Thaler, worth 24 Gute Groschen, or 30 Silver Groschen, and equal to about three English shillings and two-pence.

Piece marked "Einen 3 Thaler," equal to about one English shilling and a penny.

Piece marked "Einen 6 Thaler," equal to about six-pence halfpenny.

Piece marked "Einen 12 Thaler," equal to about three-pence farthing.

Piece worth one Grosche.

Piece worth half a Grosche.

Each Gute Grosche (an imaginary coin) is estimated at something more than three English halfpence; and each silver Grosche is worth something more than five farthings.

Bankers' accounts are kept both in imaginary and silver Groschen.

Prussian money passes current every where in Dresden, except at the Post-office.

## PRICE OF POST-HORSES, &amp;c. IN SAXONY.

For every draught-horse the charge is ten groschen per mile; and every postillion, driving three or four horses, has a right to ten groschen. Couriers, whether travelling in a carriage or on horseback, pay twelve groschen a mile. Two persons, if travelling in their own carriage, are obliged to take three horses; but, if travelling in a Post-master's carriage, not more than two horses. The charge for a Post-master's carriage is four groschen per mile; and the charges for greasing wheels from three to four groschen.

## DRESDEN.

The pound-weight of Dresden is sixteen ounces; the aune, or common measure, two feet; and the foot twelve inches.

The best apartments in the principal Hotels usually cost from four to five florins per day; (one florin being equivalent to sixteen groschen) and dinner, in these Hotels, is commonly charged at a florin per head; though Travellers may be tolerably well served at twelve groschen. *Restaurateurs* give good dinners at ten groschen per head.

The wages of a *Valet-de-place* is one florin per day.

A job-carriage, for the whole day, costs about three florins; for the half day, two florins and four groschen.

The price of a Sedan-chair, in the old town, is two groschen for going to any part of it; and two for returning: in the new Town, exactly double; and the chairmen charge one grosche for every quarter of an hour, when they are kept waiting.

Wine of the country is usually charged at ten groschen per bottle; and bottled beer at something less than three groschen.

The articles best worth purchasing in this City are black and white lace, which may be bought of the Lace-makers.

## ARRIVAL AND DEPARTURE OF LETTER COURIERS.

*Sunday afternoon* arrive letters from Vienna, Prague, &c.; and likewise from Great Britain, France, Holland,

Hamburgh, Amsterdam, Belgium, Hanover, Brunswick, &c.

*Tuesday morning* from Italy, the Tyrol, Switzerland, &c.

*Wednesday afternoon* from Vienna, Prague, &c.

*Thursday afternoon* from Holland, Belgium, Hamburgh, &c.

*Sunday morning, at eight o'clock,* the post goes to Hamburgh, with letters for Great Britain, &c.

*Monday afternoon, at three o'clock,* to Holland and Belgium; and *at six,* to Prague, Vienna, &c.; Venice, Italy in general, and Switzerland.

*Wednesday, at noon,* to Holland, France, Denmark, &c.

*Friday, at one in the afternoon,* to Prague, Vienna, &c.

Letters must be sent to the post one hour, and parcels two hours, before the Courier sets out. Letters for Great Britain pay eight groschen each.

*Wednesday morning, at eight o'clock,* the Diligence sets out for Prague and Vienna; and *Thursday morning, at the same hour,* for Hamburgh.

## HAMBURGH.

Accounts are kept in marks and skillings; a mark being from sixteen to eighteen-pence, English, according to the exchange; and a skilling the sixteenth of a mark. Convention-dollars do not pass for quite two florins at Hamburgh; no money being current there, but that of Hamburgh and Denmark.

The pound-weight is sixteen ounces.

Several of the Inns contain a *Table d'Hôte*, at which the price, per head, for dinner, is from twelve skillings to two marks.

Claret is good and cheap; being usually sold at two marks a bottle.

Almost every article of commerce may be purchased at Hamburgh; but, though exempt from Port-duties, things in general are dear, cambrick excepted.

## PRUSSIAN DOMINIONS.

## MONEY OF PRUSSIA.

Frederic-d'or, stamped as being 5 Thalers, but now equal to 5½.

Double Frederic-d'or, stamped as being 10 Thalers, but now equal to

11½. There is, however, a loss upon these gold coins, if they are carried out of Prussia.

Thaler worth 24 Gute Groschen, or 30 Silver Groschen, and equal to about three English shillings.

Piece marked "Einen 3 Thaler," equal to about one English shilling.

Piece marked "Einen 6 Thaler," equal to about six-pence.

Piece marked "Einen 12 Thaler," equal to about three-pence.

Each Gute Grosche (an imaginary coin) is estimated at three English half-pence; and each silver Groschen is worth five farthings.

Bankers' accounts are kept both in imaginary and silver Groschen.

#### PRICE OF POST-HORSES.

*West Prussia.* The charge for every draught-horse, per German mile, is twelve Silver Groschen and a half; or ten Gute Groschen. The *Wagenmeister*, or Superintendent of Post-carriages, receives five Silver Groschen per Post, or Station; and postillions are entitled to six Silver Groschen per mile, but usually receive from eight to ten. The *Chaussee Geld*, or road-tax, is variable. This charge, together with that for post-horses and the *Wagenmeister*, is presented to Travellers in a printed paper at every Station.

*East Prussia.* The charge for each draught-horse is ten Silver Groschen per mile. Other charges are the same as in West Prussia: and the *Wagenmeister* being paid at every Station, Travellers may have their wheels greased, or not, as they please.

At Berlin one mile more than the actual distance is charged, it being a post-royal.

A light carriage, containing only two places, is allowed to travel with only two horses, provided it convey but two persons and one trunk\*: if it convey three persons, they must take three horses; and *calèches* conveying four persons must have four horses. Every Berlin, or carriage with four inside places, must have four horses; and, if it contain four persons, five horses; but, if it contain from five to seven persons, six horses are

indispensable: and if, moreover, it be heavily charged with baggage, Post-masters are authorized to put on eight horses.

The price of a *Calèche de Poste*, furnished by a Post-master, is six groschen per station:

Postillions are obliged to drive one German mile an hour on well-paved roads; one mile in an hour and a quarter on good roads not paved; and one mile within an hour and a half where the road is sandy.

On quitting Berlin every Traveller should have a Passport from Government; which the *Wagenmeister* commonly procures. Travellers should likewise have their trunks plumbed.

#### HESSE.

Persons who travel post pay ten groschen per German mile for every draught-horse; and for Couriers' horses twelve groschen. If the post be from two miles and a half to three miles in distance, the postillion is entitled to eight groschen, provided he drive three or four horses; and he is entitled to ten groschen, provided there be six horses. If the length of the post be from one mile and a half to two miles only, and the Postillion drive three or four horses, he is entitled to six groschen; and provided there be six horses, he is entitled to eight groschen.

The legal claim of the *Wagenmeister* at each station is two groschen; and the charge for greasing wheels from three to four groschen.

#### BRUNSWICK.

Persons who travel post pay twelve groschen per German mile for every draught-horse.

A Berlin conveying six persons, servants inclusive, together with trunks not exceeding three quintals in weight, is allowed to travel with only four horses. A post-chaise conveying four persons, servants inclusive, is allowed to travel with only three horses; and if it convey but three persons, it is allowed to travel with only two horses.

\* Post-masters are occasionally empowered to put three horses if there be two passengers; and four, if there be three passengers.

## HANOVER.

Persons who travel post pay twelve groschen per German mile for every draught-horse.

A postillion who drives two or three horses is entitled to six groschen; if he drive four horses, his claim is eight groschen; and he is entitled to sixteen groschen, provided there be six horses: but, if a post be uncommonly long, namely, from four to five miles in distance, he is entitled to seven groschen, provided he drive two or three horses; nine, if he drive four horses; and eighteen, if there be six horses.

The *Wagenmeister's* claim is from three to six groschen per post; and the expense of greasing wheels, from three to four groschen.

In Hanover, the old Louis passes for only four crowns and sixteen groschen in paying either the post, or the tolls; but is current for five crowns in paying for grease, *Trinkgeld* (drink-money), and expenses at inns.

The roads in the north of Germany are, generally speaking, bad; and the *mélange* of territories is an obstacle to their improvement: moreover, the distances from place to place are not determined with precision: and therefore Post-masters sometimes exact.

There is a kind of carriage, half open, and containing four persons, to which, if it be not incumbered with much baggage, Post-masters have no right to put more than two horses, except in the Hanoverian territories. This carriage is called a *Wienerwagen*.

### PRICE OF POST-HORSES IN BAVARIA.

The charge, per post, for every draught-horse, is one florin and fifteen krützers. A postillion, conducting two horses only, is satisfied with about one Bavarian florin (one

shilling and nine-pence English) per post: and in the Bavarian territories there is no road-tax.

On entering and leaving Munich, and likewise on entering and leaving Augsburg, Travellers pay one florin and thirty krützers per post.

### PRICE OF POST-HORSES IN THE TYROL.

The charge, per post, for every draught-horse, is one florin and twelve krützers: but the Bavarian currency is used; so that, in fact, this charge amounts to only one Austrian florin. The postillions are satisfied with the same remuneration as Travellers commonly give in Bavaria.

The noble rivers which intersect Germany render travelling by water practicable and pleasant; there being on many of these rivers *Marktschiffs* (a sort of *Coche d'eau*), which travel regularly from city to city.

Private vessels likewise may be procured.

The voyage from Frankfort on the Mein to Cologne is delightful; as is that from Ratisbon to Vienna\*.

### ROUTE FROM HAMBURGH TO LEIPSIC †.

- 7½ *Lenzen*
- 1½ *Arendsee*
- 1 *Osterburgh*
- 1½ *Stendal*—The Cathedral of S. Nicholas merits notice.
- 2 *Burgstall*
- 2 *Magdeburgh*—This City is supposed to contain 33,000 Inhabitants. Best Hotel, *La Cour de Prusse*, already mentioned.
- 1 *Salze*
- 1 *Kalbe*
- 1½ *Cöthen*—Inn, *L'Ours*.
- 1 *Zoerbig*
- 1 *Landsberg*
- 1½ *Leipsic*.
- 
- 22½ posts.

This Town is supposed to contain

\* A *Coche d'eau* goes every Sunday from Ratisbon, and arrives at Vienna in three days, or three and a half. The passage-money, for a gentleman or lady, is a ducat; and for a servant, a convention-dollar.

† The Route from Hamburgh through Berlin, to Dresden, is not mentioned under

"GERMANY;" because it follows as an appendage to the Route from Florence to Hamburgh; and the New Road from Dresden to Prague being comprehended in the Route from Florence to Hamburgh, is consequently omitted under "GERMANY."



33,000 inhabitants. The objects best worth notice are, *The Pleissenbourg—the Paulinum—the College of the Princes, and the Red College—the ancient Arsenal—the Hôtel de Ville—the Cour d'Auerbach in Fair-time—the Exchange—the College of S. Thomas—the Manège—the Theatre—the Churches of S. Nicholas and S. Thomas—the House which contains thirteen ceilings, by Oeser—the Esplanade—and the Public Libraries.*

The Promenades are numerous and pleasant. The prices at the German Theatre are, for a box in the first row, four crowns; in the second row, three crowns; in the third row, eight *bons-groschen*; and, for a place in the *parterre*, six *bons-groschen*; unless it be Fair-time, when something more is paid.

The three Fairs are held at Christmas, Easter, and Michaelmas; and at these Fairs as many books are said to be sold yearly as amount to 500,000 *rix-dollars*.

The principal inns are *The Sarsische Hof—the Preussische Hof—and the Baierische Hof*. The first is an excellent Hotel, but expensive.

The price of a front-room, fuel inclusive, at an Inn, is one florin per day; and of a back-room, eight *bons groschen*, unless it be Fair-time, when a good room cannot be obtained under two crowns. The wages of a *Valet-de-place* is one florin per day; unless it be Fair-time, when he expects a crown. Job-carriages, and common Hacks may always be found before the Gates of S. Pierre, and Grimma.

Leipsic will henceforth be memorable for having given its name to one of the most important modern battles ever fought—a battle in which near half a million of men, commanded by three Emperors, a King, and an Heir-apparent to a throne, were engaged during little less than an hundred hours—they fought in a circle embracing above fifteen miles.

#### ROUTE FROM LEIPSIC TO DRESDEN.

1½ *Wurzen*—*The Cathedral* here merits notice.

1½ *Luppe*  
2 *Klappendorf*  
1½ *Meissen*  
1½ *Dresden*.

7½ posts.

#### ROUTE FROM LEIPSIC THROUGH GOTHA, TO FRANKFORT ON THE MEIN.

1 *Lützen*—Near this small Town is the spot on which Gustavus Adolphus perished; and a stone marks the spot where the hero's body was found.

Charles XII, being in the neighbourhood of Lutzen, went to visit the field of battle; little thinking, perhaps, that treachery would soon destroy his life, as it did that of his model, Gustavus.

1 *Weissenfels*—*The Castle* here, and *its Church*, merit notice. Inn, *Les trois Cignes*.

1 *Naumburg*—*The Cathedral* here merits notice. Best Inns, *Le Brochet*; and *Le Cheval noir*. The wine of this neighbourhood resembles Burgundy.

1 *Eckardtsberg*—Between Naumburg and Eckardtsberg, the road traverses the mountain of Koesen.

1½ *Weimar*

1½ *Erfort*—This City is enriched with a University. Inns, *Les trois Aigles, &c.*

1½ *Gotha*—The inhabitants of Gotha are estimated at 11,000. *The Chateau—the Great Terrace—the Arsenal—the Churches called Kloster and Neumarkts Kirchen—the English Garden—the public Library and that of the Sovereign—the Royal Collection of Paintings, &c.—and the Gymnasium* merit notice.

Best inns, *Le Nègre*; *La Re-traite*; *Le Grelot d'Argent, &c.* The road to Gotha is execrable in wet weather.

1½ *Eisenach*—*La Klemme*, is a good inn. The Castle of Wartbourg, which stands on the summit of a hill in this vicinity, once served as an asylum to Luther.

1½ *Berka*—A bad road from Eisenach to Berka. Inn, *the Post-house*.

1½ *Wach*—Pavement from Berka hither.

1½ *Buttlar*—Inn, *the Post-house*.

1½ *Hunefeld*

1 *Fulde*—This City contains 12,000 inhabitants. The objects best worth notice are, *The Château—the Cathedral—the Churches of S. Boniface and S. Michael—the Convent of S. Sauveur—the Benedictine and Franciscan Convents—the Porcelain Manufacture, and the Library belonging to the University*.

The celebrated Baths of Bruckenaue are near Fulde.

Best inn, *The Post-house*. The wine of S. John's mountain, in this neighbourhood, is excellent, and sold in sealed bottles out of the Prince Bishop's cellar.

¾ *Neuhof*

1 *Schlüchtern*

1 *Saalmünster*

1 *Gelnhausen*—*Le Soleil* is a good inn.

1½ *Hanau*—A pretty Town. The Castle merits notice. Inns good.

1 *Frankfort*.

—  
22½ posts.

The inhabitants of Frankfort are estimated at 43,000, besides near 7000 Jews, who live detached from the rest of the people.

The objects best worth notice in this City are, *the Cathedral—the Church of S. Catherine—the Convent des Prédicateurs*, containing a celebrated Assumption, by Albert Durer—*the Hôtel de Ville—the Teutonic Palace—the Exchange—the Arsenal—the Hôtel-Dieu—the Maison de force—the Hospital of S. Esprit—the Theatre—and the Bridge*, thrown over the Mein.

Inns, *The Weidenbusch*; *The weisse Swann*; and *La Cour d'Angleterre*.

Frankfort Fair is held twice a year; namely, at Easter, and during the latter end of Summer.

ROUTE FROM LEIPSIK TO BRUNSWICK,

1½ *Groskugel*

1½ *Halle*—Inns, *L'Anneau d'or—Prince Royal de Prusse—Lion d'or*.

Among the objects best worth notice here are, *the Cathedral, and the University*.

1½ *Könnern*

1½ *Aschersleben*—*The Church of S. Etienne—the Public School—and the ruins of the Château d'Ascanie*, merit notice.

1 *Quedlinburgh*—*The Château—the Library—and the Promenade, called Le Bruhl*, merit notice.

1 *Halberstadt*

1½ *Roklum*

2½ *Wolfenbüttel*

1½ *Brunswick*.

—  
13½ posts.

Brunswick is supposed to contain 28,000 inhabitants. The objects best worth attention in this City are, *the Castle, called Grauen Hof—the new Hôtel de Ville—the Most-Haus*, in the Square, before which is an antique Statue of a Lion—*the Buildings of the Carolinum—the Opera-house—the Cathedral—the Hospitals—the Fountain, in the Place de Hegenmarkt—the Church of S. Nicholas*, which contains two good Pictures—*the Churches of S. Catherine and S. Andrew—the old Hôtel de Ville—the royal Collection of Natural History, Paintings, &c.—and the Carolinum Library*.

Brunswick is famous for a sort of beer called *Mumme*.

Best inn, *L'Hôtel d'Angleterre*.

At Wolfenbüttel, near this City, there is a valuable Library; and at the *Château de Salzdahlum* a good collection of Pictures.

ROUTE FROM BRUNSWICK TO HANOVER.

1½ *Peine*.

1 *Sehnde*.

1½ *Hanover*.

—  
4 posts.

This City has about 19,000 inhabitants; and the objects best worth observation are, *the Church belonging to the Château—the Opera-house—the Royal Stables—the Maison des états—the Monument of Werlthof*, in the

public Cemetery—and the *Monument of Leibnitz*.

Best Inns, *Le Soliel ; L'Ours ; &c.*

#### ROUTE FROM HANOVER TO GOTTINGEN.

- 1 *Tiedenwiesen*—This road is excellent.
- 1 *Bruggen*—Inn, *The Post-house*.
- 1½ *Eimbeck*
- 1 *Nordheim*—A famous Organ in the parochial Church.
- 1 *Gottingen*.

5½ posts.

This City contains near 8000 inhabitants. The objects best worth notice are, *the Buildings of the University—the Observatory—the Lying-in Hospital—the Anatomical Theatre—the Botanic Garden—the Manège, and the Library, belonging to the University, and reputed to be the best in Germany.*

Inns, *La Couronne—Le Roi de Prusse, &c.*

The environs of Gottingen are interesting; especially the excursion to Harz.

#### ROUTE FROM LEIPSIK TO DANTZICK.

Miles.

- 3 *Euleuburg*
- 3 *Torgau*—The principal Church here contains the Tomb of Catherine a Boria, Luther's Wife.
- 3 *Herzberg*
- 2½ *Hohenbuckau*
- 2 *Luckau*
- 2 *Lubben*
- 3½ *Liberosa*
- 3 *Mühlrose*
- 2 *Frankfort on the Oder*—This City has 10,000 inhabitants; and among the objects best worth notice, are *the Churches of S. Mary and S. Nicholas—the Chartreuse—the Hôtel de Ville—the Casernes—the Hôtel Dieu—the Bridge—the Monument of Prince Leopold of Brunswick, who was drowned in the Oder, by attempting to save the lives of others—and the Monument of Kleist, the Poet.*

There is a University here: and among the best inns are, *Le*

*Lion d'or ; Les trois Couronnes, and L'Aigle d'or.*

- 4 *Custrin*—Inns, *Le Cerf d'or, &c.*
- 2½ *Neudamm*
- 3½ *Soldin*
- 3½ *Pyritz*
- 3 *Stargard*—*The Church of S. Mary, in this Town, merits notice. The best inn is Les trois Couronnes, near the Post-house.*
- 2½ *Massow*
- 3 *Neugard*
- 2½ *Plathe*
- 2½ *Pinnow*
- 1 *Romahn*
- 4 *Cöerlin*
- 3½ *Cöeslin*
- 3½ *Pankenin*
- 2½ *Schlave*
- 3½ *Stolpe*—Famous for the amber found in its vicinity.
- 3½ *Lupow*
- 5 *Godentau*
- 3½ *Neustadt*
- 3½ *Katz*
- 2½ *Dantzig*.

87½ miles.

This City contains near 40,000 inhabitants; and among the objects best worth notice are, *the Exchange—the Cathedral, which is one of the finest churches in Europe—the Lutheran College—the Hôtel de Ville—the Cour des Nobles—the Arsenal—and the Junker-Garten.*

Inns, *La Maison Anglaise—Les trois Nègres, &c.*

#### ROUTE FROM FRANKFORT ON THE MEIN TO BERLIN.

Miles.

- 2 *Hanau*
- 3 *Golnhausen*
- 2 *Saalmunster*—Inn, *The Post-house, and clean.*
- 2 *Schluchtern*
- 2 *Neuhof*
- 1½ *Fulde*
- 2 *Hunefeld*
- 2 *Putlach*
- 1½ *Wach*
- 2½ *Marksuhl*
- 1½ *Eisenach*
- 3 *Gotha*—*The Riesen* is recommended by Travellers as a good Inn where the charges are reasonable.

- 3 Erfort  
 3 Weimar—Inn, *The Erb Prince*,  
 good and not dear.  
 3½ Eskersberg  
 2½ Naumburg  
 2 Weissenfels  
 2 Lubzen  
 2 Leipsic—The Inns at Leipsic  
 have been already named.  
 2½ Delitsch  
 2 Petersfeld  
 4½ Wittemberg—Midway between  
 Petersfeld and Wittemberg is a  
 Post-house, where the horses are  
 changed. Best Inn at Wittem-  
 berg *The Wein Traube*, already  
 named.  
 2 Kropstadt  
 2½ Treuenbitzen  
 2½ Belitz  
 2½ Potsdam—Inns, *The Einsiedler*  
 —and *The Stadt Rom*, already  
 named. The whole of this Road  
 is excellent.  
 4 Berlin.

65½ miles.

ROUTE FROM BERLIN BY HALBER-  
 STADT, MINDEN, BIELEFELD,  
 MUNSTER, WESEL, AND EMME-  
 RICH, TO AMSTERDAM.

- 1 Zehlendorf  
 1 Potsdam  
 1½ Grosscreutz  
 1 Brandenburg  
 2 Genthin  
 1½ Bourg  
 1½ Magdeburg  
 1½ Egel  
 1½ Halberstadt  
 1½ Zilly  
 1 Rimbek  
 1½ Beinum  
 1½ Nettlingen  
 1½ Hildesheim  
 1½ Elze  
 1½ Hohnsen  
 1½ Hess-Oldendorf  
 1½ Buckebourg  
 ½ Minden  
 1 Rehme  
 ½ Herfort  
 1 Bielefeld  
 1 Brockhagen  
 1½ Warendorf  
 1½ Munster  
 1½ Appelhulsen

- 1 Dulmen  
 1½ Tushaus  
 ½ Schmerbeck  
 1 Wesel  
 1½ Rees  
 1 Emmerick  
 ½ Elten  
 1½ Arnheim—The posts of Holland  
 begin here.  
 3½ Luntern  
 2½ Amersfort  
 3 Naarden  
 2 Amsterdam.

53½ Posts of Prussia.

10½ Posts of Holland.

63½ in all.

ROUTE FROM FRANKFORT ON THE  
 MEIN TO AUGSBURG.

Posts.

- 1 Hanau—Philipsruhe and Wil-  
 helmsbad, in this neighbourhood,  
 merit notice.  
 1 Dettingen—Memorable for the  
 battle of 1743.  
 ½ Aschaffenburg—Inn, *L'Aigle*  
*d'or*.  
 1 Obernburg  
 1½ Miltenburg  
 1 Hundheim  
 1 Bischofsheim—Inn, *Le Cerf*.  
 1 Mergentheim—Inn, *Le Cerf*.  
 1½ Blaufelden  
 1½ Crailsheim—Famous for its Por-  
 celain Manufacture, and Min-  
 eral Waters.  
 1½ Dünkelsbühl—The Church of the  
 Carmelites, in this Town, is  
 adorned with a fine Picture.  
 1 Fremdingen  
 1 Nördlingen—A Crucifix, attri-  
 buted to Michael Angelo, and  
 an excellent Painting, by Albert  
 Durer, embellish the principal  
 Church here. Inn, *La Cou-*  
*ronne*.  
 1½ Donauwörth—Inn, *La Couronne*.  
 1½ Meitingen  
 1½ Augsburg.

18½ posts.

Augsburgh, formerly denominated  
*Augusta Vindelicorum*, the largest  
 City in Swabia, and supposed to be  
 the most ancient, is seated between  
 the rivers Lech and Wertach, and  
 has 30,000 inhabitants. The objects

best worth notice here are *the Cathedral*, which comprises twenty-four chapels; and is ornamented with a celebrated picture of the Resurrection, by Zoll—*the Abbey of S. Ulric—the Church of S. Anne—the Hôtel de Ville—the Tower of Perlach—the Arsenal—the House of Correction—the Gate called Einlass—the public Fountains—some private houses* which contain antique paintings in fresco—and *the Libraries* belonging to the Cathedral and S. Ulric; the latter of which possesses the drawings and sketches of Albert Durer.

Augsburgh exhibits vestiges of Roman Antiquities.

*Les trois Maures*, has been already mentioned as the best Inn; *L'Agneau blanc*, in the Faubourg, likewise merits recommendation.

#### ROUTE FROM AUGSBURGH, TO CONSTANCE, SCHAFFHAUSEN, AND BASLE.

1½ *Schwabmünchen*

1½ *Mindelheim*

1½ *Memmingen*—Inn, *Le Bœuf blanc*.

1½ *Wursach*

¾ *Wolfek*

1 *Ravensberg*

1 *Stadelle*—The first view of the Lake of Constance is enchanting.

1 *Moersburg*—Inn, *L'Ours*.

1 Constance—Travellers who pursue this route cross the Lake to Constance; and usually give for a four-oared boat, large enough to convey a carriage, from three to four florins, together with about thirty krützers to the boatmen for drink-money. The Lake of Constance, anciently called *Brigantinus*, is about eighteen leagues in length, five in breadth, and chiefly supplied by the Rhine. Between Moersburg and Constance the Passage is not always safe; but at Ueberlingen it is shorter, and less dangerous.

*The Cathedral* at Constance is a fine edifice; and its Doors merit observation.

The principal Inn is *L'Aigle d'or*. Travellers should visit the Island of Meinau.

1 *Zoll*

½ *Singen*—Near this place, on the summit of a rock, originally volcanic, is the Castle of Hohen-twiel, which belongs to the Sovereign of Wirtemberg, and now serves as a state-prison.

1 *Schaffhausen*—The bridge here, constructed by a common carpenter, named Grubenmann, once merited observation: but the ruthless hand of War has destroyed it. *The public Libraries* deserve notice.

About one league from Schaffhausen, on the way to Zurich, is the celebrated *Fall of the Rhine*: and Travellers who wish to see the terrestrial rainbows which this stupendous Cataract exhibits, should visit it before nine o'clock in the morning.

1 *Waldshut*

1 *Lauffenburg*—Here is another *Fall of the Rhine*; but not equal in beauty to that of Schaffhausen.

1½ *Rheinfelden*—Between Rheinfelden and Basle is Augst, anciently *Augusta Rauracorum*, where remains may be traced of Roman Antiquities.

1 Basle.

—  
17½ posts.

This is a flourishing commercial City, supposed to contain 15,000 inhabitants. The objects best worth notice here are, *the Bridge* thrown over the Rhine—*the Cathedral*, a Gothic edifice which contains some Antiquities, together with the Tomb of Erasmus—*the Hôtel de Ville*, where there is an apartment painted by Holbein, who was a native of Basle—*Fragments of the Dance of Death*, supposed to have been done by a pupil of Holbein, and preserved in *the public Library*, which is embellished with paintings by Holbein, Antiquities, Natural History, &c. Basle contains a University; and among the best inns are, *Les trois Rois*, and *La Cigogne*.

#### ROUTE FROM AUGSBURGH TO RATISBON.

1½ *Aichach*—The ruins of the two Castles of Wittelsbach, from which family descend the Princes

of Bavaria, render this small Town remarkable.

- 1 Schrobenhausen
- 1 Pörsbach
- 1 Geisenfeld
- 1½ Neustadt
- 1½ Saal
- 1½ Ratisbon.

8½ posts.

Ratisbon is seated on the Danube; and contains about 20,000 inhabitants. The objects best worth notice in this City are, its *ancient Bridge*, three hundred and fifty yards in length—the *Cathedral*—the *Abbey of S. Emmeran*—the *Hôtel de Ville*—and the *Library of the Prince of Thurn and Taxis*, which is open to the public Mondays, Wednesdays, and Fridays, from ten till twelve in the morning, and from two till five in the afternoon. Persons who wish to see it on other days must apply to the Librarian. *The Town Library*—and the *Library and Cabinet of the Abbey of S. Emmeran*, merit attention.

Inns, *La Croix d'or*, *L'Agneau blanc*, &c.

#### ROUTE FROM RATISBON TO BAYREUTH.

- 1½ Stanholtz
- 1½ Schwandorff
- 1½ Amberg
- 1 Hambach
- 1½ Kirchen-Tumbach
- 1 Creussen
- 1 Bayreuth

9 posts.

#### ROUTE FROM BAYREUTH TO LEIPSIC.

- 1 Berneck
- 1 Mönchberg
- 1 Hoff
- 1½ Plauen
- 1½ Reichenbach
- 1 Zwickau
- 1½ Gösnitz
- 1½ Pirna
- 1½ Leipzig

11½ posts.

#### ROUTE FROM RATISBON TO MUNICH.

- 1 Eglofsheim
- 1 Buch-hausen
- 1 Ergolsbach

1½ Landshut—The objects best worth notice in this Town are, the *Gothic Tower* belonging to the *Church of S. Martin*—the *Church of S. Job*—and the *ancient Château*. Inns, *Le Soleil d'or*; *Le Coq noir*; and *La Grappe*.

1 Mospurg

1 Freysing—The objects best worth attention in this Town are, the *Cathedral*—the *Benedictine Church*—the *Chapel and Cupola of S. Peter's*—and the *Benedictine Lyceum*.

Principal Inns, *La Charrue*, and *Les Sept Glands*.

- 1½ Garching
- ½ Munich.

8½ posts.

Munich, the Capital of Bavaria, is seated on the Iser; and contains above 40,000 inhabitants. *The Royal Residence* in this elegant City, though unpromising on the outside, is magnificent within; and the collection of *Miniature Pictures* in this Palace; the *Tapestry* representing the exploits of Otho de Wittelsback; the great *Staircase*; the *Chapel*, which contains a painting attributed to Michael Angelo, together with the *Altar* used by the unfortunate Mary, Queen of Scotland, during her imprisonment, and a particularly fine *Organ*, all merit notice.

*The Munich Gallery of Paintings* comprises near a thousand productions of eminent masters, among which are—a *Portrait of Albert Durer*, by himself—*idem* of Raphael—*idem* of Holbein—Raphael's is the celebrated picture concerning which an ambiguous sentence occurs in Vasari—Christ bearing his Cross, by Albert Durer!—a *Pietà*, by Daniello da Volterra!—a *Female Figure*, by Leonardo da Vinci!—the *Slaughter of the Innocents*—and a *Lion-hunt*, both by Rubens—portraits, by Rubens, of himself—his first Wife—&c.—the *Defeat of the Rebel Angels*—the *Feast of Silenus*—Christ, the *Magdalen*, *David*, &c.—and a *Group of Children with a Garland*; all by Rubens.—Exquisite works by Vandyck; particularly two whole-length *Portraits* of a *Burgomaster* and his Wife!—the *Portrait*



of Schneiders, likewise by Vandyck—and his own portrait, by himself—little Fruit-sellers, by Murillo!—and a Woman examining a Child's head, by the same master!—two pictures of the Holy Family, by Fra Bartolommeo!—the same subject, by Giulio Romano—and ditto, by Andrea del Sarto—a Holy Family, by Raphael, in his early manner—an *Ecce Homo*, by Correggio!—Cupid, by the same master—S. Agnes with the Lamb, by Carlo Dolci!—Four very fine Portraits, by Velasquez—fine portraits, by Titian—The Holy Family, by Leonardo da Vinci—Hercules Furens, by Domenichino—Hercules and Omphale, by the same master—a portrait, by Garofolo—the Madonna and Infant Saviour, by the same master; and several Paintings from Designs by Michael Angelo.

*The Royal Glyptotheca*, for Antiquities, is about half-finished; and though not quite correct in point of taste, promises to be splendid. It is destined to contain precious remains of ancient Sculpture: among which are the Barberini Faun, and the Statues, thirteen in number, lately found at Ægina (a Greek Island in the *Mare Ægeum*), and restored by the Cav. Thorwaldsen. They originally adorned the Pediment of a Temple consecrated to Minerva; and all represent Warriors, one Female figure excepted. These Statues form an interesting link in the chain of ancient Sculpture; as they are superior to the Egyptian style, though inferior to that of the most eminent Grecian Sculptors.

*The Gallery containing Pictures of the old German and Dutch Schools* is at *Schleisheim*, a Royal Villa near the City; but the best of these productions will shortly be united with the Pictures at Munich. The Last Judgement, by Rubens—the Crucifixion, by Tintoretto—several Gigantic Paintings, by Weenix, in his best style—the Holy Family, by Correggio, and a curious Set of Paintings, by Teniers, representing the interior of the Brussels Gallery, with Copies of the pictures there, in his time, are now at *Schleisheim*.

Other objects worthy notice are, *The Treasury*, which contains magni-

ficent Jewels—the *Collection of carved Ivory*—the new Theatre—the Paintings in the Church of *Nôtre-Dame*—the Church of the Theatins, adorned with a good Picture by Sandrat, representing the Plague at Naples—The Church of the English Nuns, who educate young Ladies gratis—the Picture, by Tintoretto, (most provokingly cut in two, for the convenience of the candle-snuffer,) in the *Augustine-Church*—the Church dedicated to *S. Pete*, which contains good Pictures—the Libraries of the King, the Theatins, and the Academy of Sciences—and the Royal Cabinets.

The best Inn is *Le Cerf d'or*, kept by the Cook of the late Eugene Beauharnois, Duke of Leuchtenberg. The prices at this Inn are reasonable; and the *Table d'Hôte* is excellently served. Other Inns are, *L'Aigle noir*; *La Croix d'or*, &c.

The Promenades in the vicinity of Munich are pleasant: and the Royal Villa of Nymphenburg, near the City, merits observation.

Doctor Fucks, a skilful Physician, resides at Munich.

#### ROUTE BY A CROSS-ROAD FROM MUNICH TO INNSPRUCK.

1½ *Stralsach*

1 *Hobikischers*

1½ *Tegernsee*—To Tegernsee this is a regular post-road, and very good. Tegernsee, embellished with a beautiful Lake, contains a Royal Villa, (formerly a Dominican Convent,) on which the King of Bavaria has expended from three to four millions of florins; intending it for the residence of his Widow. The Hotel, situated on the margin of the Lake, is the *Traiteur's* House, which furnishes clean beds.

At Tegernsee Travellers should make an agreement with the Post-master for conveying them to Ackenthal; and (in case of there being no horses at that village) to Schwatz.

2 *Ackenthal*—The Inn here is clean, and the larder well provided.

1 *Schwatz*—Hence to Innsbruck is a regular post-road; and the Cross-road between Tegernsee and Schwatz cannot be called a bad

one. The scenery is exquisite ; especially where the road (cut out of a rock) winds along the margin of the Lake.

1 *Volders*

1 *Innsbruck*—This Route from Munich to Innsbruck is considerably nearer than the great Post-road ; it being three very short posts from Tegernsee to Schwatz.

8½ posts.

ROUTE FROM INNSBRUCK TO MUNICH.

1½ *Seefeld*

1½ *Mittenwald*

1½ *Wallensee*

1½ *Benedictbeuern*

2 *Wolfratshausen*

2 *Munich*

10 posts.

ROUTE FROM RATISBON TO PRAGUE.

1½ *Kurn*

1 *Nietenau*

1 *Neukirchen*

¾ *Roez*

1 *Waldmunchen*

1 *Klentsch*

1 *Temitz*

1 *Storkau*

1 *Slaab*

1 *Pilsen*—Inn, *La Croix d'or*.

1 *Rockizau*

1 *Manth*

1 *Czernowitz*

1 *Zditz*

1 *Beraun*

1 *Dusnik*

1 *Prague*

17 posts.

ROUTE FROM VIENNA, THROUGH RATISBON AND BRUSSELS, TO OSTEND.

1 *Burgersdorf*

1 *Sighartzkirchen*

1½ *Perschling*

1 *S. Poelten*

1½ *Moelk*—The Abbey here merits notice.

1½ *Kemmelsbach*

1½ *Amstetten*

1 *Stremberg*

1 *Eans*

1½ *Lintz*—The last post in Lower Austria. This Town contains 16,000 inhabitants. Best Inn, *Le Lion d'or*. The women of Lintz are celebrated for their beauty.

1½ *Efferding*—The first post of Upper Austria.

1½ *Bayerbach*

1 *Sigharding*

1 *Scharding*

1 *Passau*—A fine Town. The Cathedral and its Organ, the Château, the Library de Lamberg, and the prospect from the Garden of the Convent of Mariahilf, deserve attention. Inn, *L'Aigle noir*.

2 *Vitzhofen*

2½ *Platting*

1 *Straubing*—The collegiate Church, and the Carmelite Convent, which contains the Tomb of Duke Albert, merit notice ; as does the Abbey of Ober-Altaich, which is in the vicinity of Straubing.

1½ *Psader*

1½ *Ratisbon*

1½ *Schambach*

1 *Teiswang*

1 *Theiningen*

1 *Postbaner*

1 *Feucht*

1 *Nuremberg*—This City contains 30,000 inhabitants ; and the objects best worth notice, are the Cathedral, dedicated to S. Laurence, and adorned with beautiful painted glass—the Chapel of S. Anne—the Church of S. Claire, which contains a painting upon glass executed in 1278—the Chapel de Mendel, in which there are several good pictures—the Chapel of Holshouherienne du S. Sepulchre—the Imperial Château, embellished with valuable pictures ; for shewing which the Custode expects a florin—The Hôtel de Ville ; likewise embellished with good pictures ; for shewing which the Custode expects two kopfstucks—the Bridges—the Arsenal, which contains two Cannon dated 1499—and the Copper Mills.

Inns, *Le Cheval Rouge*, &c

- 1 *Farnbach*  
 1 *Emiskirchen*  
 1 *Langenfeld*—The *Post-House* here is a good Inn.  
 1 *Bossenheim*  
 1 *Kitzingen*  
 1 *Wurtzburgh*—The road from *Nuremberg* hither is excellent. *Wurtzburgh* contains 17,000 inhabitants. The objects best worth notice are, *the Château*, remarkable for its *Staircase*—*the Citadel*, in the centre of which is an ancient *Temple*—*the Chapel of S. Mary*—*the Cathedral*—*the Great Hospital*—*the Picture Gallery* belonging to the *Prince Bishop*, containing a *Magdalene* by *Fesel*—and *the Library* belonging to the *University*. Inns, *La Cour de Barvière*; *Le Cygne*; &c. The most celebrated wines of *Francia* grow near *Wurtzburgh*, namely, the *Vin de Lieste*, the *Vin de Stein*, called *Vin du S. Esprit*, and the *Vin de Calmus*.  
 1 *Rosbrunn*  
 1½ *Esselbach*  
 1½ *Rohrbrunn*  
 1½ *Aschaffenburg*  
 1½ *Dettingen*  
 1 *Hanau*  
 1 *Frankfort on the Mein*  
 1 *Koenigstein*  
 1½ *Wierges*  
 1½ *Limburgh*  
 1 *Walnerod*  
 1 *Freylingen*  
 1 *Gulroth*  
 1 *Weyersbusch*  
 1½ *Ukerot*  
 1 *Siegburg*  
 1½ *Cologne*—This City, founded by *Marcus Agrippa*, is supposed to contain above 30,000 inhabitants; and among the objects best worth notice are, *the ruins of the Cathedral*—*the Church of the Eleven Thousand Virgins*—*the Church of the Minorites*—*the Chapître de S. Gêrean*—*the Arsenal*—and *the Hiero-solomitamite Chapel*, which contains a celebrated painting.  
*Cologne* is paved with basalt.—Inns, *Le S. Esprit*, &c.  
 1½ *Bergheim*  
 1½ *Linnig*

- 1 *Gangelt*  
 1½ *Rechem*  
 1½ *Tongern*  
 1½ *S. Trond*  
 2 *Tirlemont*  
 2 *Louvain*—The inhabitants of this Town are supposed to amount to near 20,000. One of the principal Inns is, *The Hôtel de Cologne*.  
 1½ *Cortenbergh*  
 1½ *Brussels*.  
 1½ *Asche*  
 1½ *Alost*  
 1½ *Quadrecht*  
 1 *Gand*  
 2 *Alteren*  
 2 *Bruges*  
 2 *Ostende*

—  
 85½ posts.

Packets sail every Tuesday and Friday, weather permitting, from *Colchester* to *Ostend*; and the common passage is about twelve hours.

Packets usually sail twice a week from *Ostend* to *Harwich*, and the common passage, with a fair wind, is about twenty hours.

Packets likewise sail from *Ostend* to *Margate*; and the common passage is about twelve hours.

#### ROUTE FROM FRANKFORT ON THE MEIN, THROUGH CASSEL, TO MUNSTER.

- 1½ *Friedberg*. Inn, *Les trois Epées*.  
 1 *Butzbach*  
 1 *Giessen*—The *University of Giessen* was founded in 1607. *The Library*—*the Pædagogium*—*the Château*—and *the Church of S. Pancrace* merit notice. Inns, *La Licorne*; *Le Lion*; &c.  
 1 *Marburgh*—*The Library* belonging to the *University* here is a fine one. The best Inn is the *Post-House*.  
 1½ *Holtzdorf*  
 1 *Jessberg*—*The Post-House* is a good Hotel.  
 1 *Wabern*  
 1½ *Cassel*—This City is supposed to have about 20,000 inhabitants; and the objects best worth notice are, *the Château*—*the Palace*—*the Place de Frederic* and

*the Statue* by which it is adorned—the *Arsenal*—the *Roman Catholic Church*—the *Reformed Church*—and the *Statue of the Landgrave, Charles*—the *Opera-house*—the *Museum Fredericien*—and the *Pictures in the Hall of the Academy of Painting*.

The principal Inns are, the *Black Bear*, and *The Town of Frankfurt*.

1 *Wertuffen*

1 *Ossendorf*

1 *Lichtenau*

1 *Paderborn*—The *Cathedral* here, and the *University*, merit notice. The source of the river *Pader* is in the middle of the *Town, Inn, the Post-house*.

1½ *Nienkirchen*

2 *Warensdorf*

1½ *Munster*.

18½ posts.

This City contains above 20,000 inhabitants; and the *Church of S. Lambert*—the *Palace*—the *Cathedral*—and the *Chapel of Bernard de Galen*, merit notice. Inns, *L'Empereur*; &c.

#### VOYAGE ON THE RHINE FROM MAYENCE TO COBLENTZ.

Packet-boats go daily from Mayence and Cassel, to Coblentz; and the fare is six francs: but persons who hire a yacht to themselves, which is the most pleasant mode of going, usually pay from four to five carolins\*; and are conveyed to Cologne for the latter sum, if they do not stop at Coblentz†. Persons who embark at Eltvil, or Wallauf, may procure a yacht for three louis-d'ors, or three and a half at the utmost, and these boats being furnished with kitchen utensils and beds, Travellers may dine and sleep on board, if they wish it. When the wind is contrary, two days are occupied in going from Cassel to Coblentz, or Thal-Ehrenbreitstein; and two days and a half in returning.

Persons who make this excursion should leave Mayence about three in the afternoon, and go either to *Wallauf*, or *Eltvill*, where the Inns are good, especially *The Rose* at Eltvill.

The time occupied in going from Mayence to Eltvill is about two hours. Next morning, a short time before sun-rise, they should walk to *Johannisberg*; and from the Balcony of the Castle there, contemplate the view: thence proceeding to embark at *Langenwinkel*, for *Geisenheim*. The time occupied in going is about an hour; and at the latter place it is advisable to disembark, and visit *Neiderwald*, a garden belonging to the Count d'Ostein, and embellished with lovely prospects. From *Geisenheim* to *S. Goer* the time occupied in going is about four hours. This Town stands in a delightful position, and contains a good Inn, where Travellers should sleep, rising at five o'clock the next morning to reach Coblentz before noon. Here are good Hotels. The Town is situated at the confluence of the Rhine and the Moselle; and the objects most worthy of attention are, the *Collegial Church of S. Castor* and the *Fort of Ehrenbreitstein*, originally a Roman work.

#### EXCURSION FROM GOTTINGEN TO THE MINES OF HARTZ.

Behind Kattlenburg rise the first hills which belong to the chain of the Hartz.

Osterode—This Town has 4000 inhabitants—*Klausthal*—Inn, *La Couronne*. This Town contains 10,000 inhabitants. The richest Mines are *La Caroline*, which is 105 fathoms deep; and *La Dorothee*, which is 102 fathoms deep.

The *Georgestollen* is a remarkable work.

The *Ludwiger-Rechenhaus* exhibits a collection of all the machines employed in the Mines.

Two miles from *Klausthal* is the ancient imperial City of *Goslar*; which is celebrated for its excellent beer, called *Gose*, of which there are seven kinds; and that most esteemed is called *Beste Krug*. Half a league from this City is the *Rammelsberg*, the most ancient of the Mines of Hartz.

On the road leading from *Ilseburg* to the *Brocken*, a lofty mountain, not

\* One carolin is twenty-four francs.

† The Rudesheim boatmen are supposed to be the best on the Rhine.

far from the Château de Stappelnburg, is a beautiful prospect; and from the summit of *the Brocken* a plain is discoverable, which extends seventy leagues, and contains five millions of people.

From the Brocken Travellers usually go to *Elbingerode*, in order to see the Grotto called *Bauhmanshöle*. The Stalactites which adorn this Grotto are beautiful and various; but the objects most interesting here are petrified human bones, supposed to be antediluvian. At *S. Andreasburg*, in this neighbourhood, was found a piece of silver, weighing eighty pounds.

This excursion may be easily accomplished in a fortnight.

### CELEBRATED GERMAN BATHS.

#### CARLSBAD.

Carlsbad contains about 3000 inhabitants, and several lodging-houses. The price of apartments varies according to the number of persons who frequent the Baths: but a good suite of rooms, with several beds, seldom lets for more than twenty florins a week.

Dinner at a *Restaurant* usually costs from eight to ten groschen a head. At the *Salle de Bohême*, and the *Salle de Saxe*, breakfast, either of coffee or chocolate, costs about eighteen kräntzers. For loading, or unloading a travelling carriage, the price is a florin. To the *Valet-de-place*, who goes round with the visiting-tickets of Itinerants, when they arrive, and when they depart, the fee is two florins. For reading the gazettes during the whole season the price is two florins. The drawers of water at each spring expect from every customer a kopfstuck or two, as a farewell present; and the waiters at the *Salle de Bohême*, and the *Salle de Saxe*, expect every person whom they have attended, to give them at least one florin each, as a parting compliment. The entrance-money at the balls is one florin per head: and persons who require a physician, while they use the Baths, commonly give him four or five ducats when his attendance

The roads in this neighbourhood are abominable.

#### PYRMONT.

The Pyrmont season commences about the end of June. The new lodging-house at the Baths is a good one; and the price of each apartment is marked over the door. There are several other lodging-houses. Dinner costs from eight to sixteen groschen per head, according to its quality; and the public amusements are numerous and various.

#### SPA.

The season at Spa commences about the end of May. Here are lodgings of all descriptions, and all prices. *Traiteurs* send out good dinners at four francs a head; and persons who like to dine at a *Table d'Hôte* are well served for three francs a head. Saddle-horses cost, by the day, from five to six francs each.

Spa, to lovers of gaiety, is pleasant; though, compared with many other places on the Continent, expensive.

#### ROUTE FROM VIENNA TO SALTZBURG.

- 1 *Burkhardsoff*—A post and a half is charged by the post-master; and one paper florin is paid for the Order for Post-horses.
- 1 *Sighardskirchen* — Inn tolerably good.
- 1½ *Pürschling*
- 1 *S. Pölten*
- 1½ *Mölk*—A small country Inn; but clean.
- 1½ *Kemmelbuch*
- 1½ *Armstetten*
- 1½ *Stremberg* — Between Stremberg and the next post, Eus, the Hills are very severe. Inn tolerably good.
- 1 *Eus*—Between Eus and the next Post, Kleinmünchen, it is usual to turn off the great Linz Road; but the Danube being very magnificent at Linz, travellers would find it worth while to go round by that Town; which excursion does not add more than three posts to the journey.
- 1 *Kleinmünchen* — Inn tolerably good.

2 *Wels*1 *Lambach*1½ *Vöklabruck*1½ *Frankenmarkt*1½ *Neumarkt*

1½ *Saltzburg*—The whole of this road is perfectly good, though hilly: and from Kleinmünchen to Saltzburg is an exquisitely beautiful drive.

21½ posts.

Travellers should not visit Saltzburg without going to Bercktesgaden, and the Lake called Königsee, or Barthelemi-see, about twenty miles from Saltzburg. The Road to this Lake is excellent; and the scenery enchanting. Another usual excursion, and a less distant one from Saltzburg, is to the Salt Mines.

## ROUTE FROM VIENNA TO VENICE.

1 *Neudorf*1 *Gunselsdorf*1 *Neustadt*1 *Neukirchen*1½ *Schottwien*1½ *Mörzzuschlag*1 *Kreiglach*1 *Moerzhofen*1 *Bruck-sur-Muhr*1 *Leoben*1 *Kreutbach*1 *Knietenfeld*1 *Judenburg*1½ *Unzenmark*1½ *Neumarkt*1 *Friesach*1 *S. Viet*1 *Klagenfurt*1 *Velden*1 *Villach*1 *Arnoldstein*1 *Tarvis*1 *Ponteba*1½ *Resciuta*1½ *Ospitaletto*1½ *Callalto*1½ *Udine*1½ *Codroipo*1½ *Pordenon*1 *Sacile*1½ *Conegliano*1 *Spreiano*1 *Treviso*

1½ *Mestre*—Hence to Venice by water.

40 posts.

## ROUTE FROM VIENNA TO CARLSBAD, THROUGH EGRA AND ZWODA.

1 *Enzersdorf*1 *Stockerau*1½ *Weikersdorf*1 *Meisau*1 *Horn*1½ *Göffritz*1 *Schwarzenau*1½ *Shrems*1½ *Schwarzbach*1½ *Wittingau*1½ *Budweis*2 *Moldauthein*2 *Pisek*1 *Strakonitz*1 *Horazdiowitz*1½ *Grünberg*2 *Pilsen*2 *Miess*1 *Tschernoschin*1 *Plan*1 *Sandau*1 *Egra*1½ *Zwoda*

1½ *Carlsbad*—There is a nearer road from Vienna to Carlsbad, through Znaim, Iglau, and Prague.

32½ posts

## ROUTE FROM HANOVER TO PYRMONT.

1½ *Springe*1 *Hameln*—A strong place.

1 *Pyrmont*—The *Chariot de Poste* goes from Hanover to Pyrmont during the months of June, July, and August.

## ROUTE FROM HAMBURG TO PYRMONT.

1 *Haarburg*1½ *Tostedt*1½ *Rotenburg*1 *Ottersberg*1½ *Brême*1½ *Bassum*1 *Barenburg*1 *Ucht*

1½ *Minden*—*La Ville de Berlin* is a good hotel.

1 *Rinteln*—This Town contains a celebrated University.

1½ *Pyrmont*.

14 posts.



**ROUTE FROM BRUSSELS, THROUGH  
AIX-LA-CHAPELLE AND LIEGE,  
TO SPA.**

- 1½ Cortenberg
- 1½ Louvain
- 2 Tirlemont
- 2 S. Trond
- 1½ Tongres
- 1½ Reckheim
- 1½ Sittart
- 1 Geilenkirchen
- 1 Juliers—Inns, *La Cour Impériale*, &c.

The distance from Juliers to Cologne is two posts and a half.

- 1½ Aix-la-Chapelle—This City contains above 27,000 inhabitants. *The Cathedral*, wherein is the Tomb of Charlemagne—the *Hôtel de Ville*—and the *Baths*, are the objects best worth notice. Here are several Inns, *Le grand Monarque*; *L'Hôtel d'Hollande*; *Le grand S. Martin*; &c. From Aix-la-Chapelle to Maestricht is three German miles.

- 1½ Les Battices
- 1 Liege.

17½ posts.

This City is watered by the Maes, and supposed to contain above 50,000 inhabitants: its Citadel commands a magnificent prospect; and *the Hôtel de Ville*—*the Fountain in the Grande Place*—*the Cathedral*, dedicated to *S. Lambert*—*the Quay*, on the banks of the Maes—and *the Bridge* thrown over that river, all merit notice. Liege boasts a delightful Promenade, called *Coronmaes*.

Among the best Inns are, *L'Aigle noir*, and *La Pommelette*.

German  
Miles.

3 Spa.

**ROUTE FROM VIENNA TO BADEN.**

- 1 Neudorf
- 1 Baden—Celebrated for its Mineral Waters.

2 posts.

**ROUTE FROM VIENNA TO PRES-  
BURGH.**

- 1 Schwachat
- 1 Fischament

- 1 Regelsbrunn
- 1 Teutsch-Altenburgh—The frontier Town of Hungary.
- 1 Presburg.

5 posts.

This City, in time past the capital of Hungary, is not supposed at the present moment to contain above 22,000 inhabitants; though its population, previous to the removal of the seat of government to Buda, was estimated at 28,000. Presburg is finely situated on an eminence overlooking an immense plain, watered by the Danube; and, among the objects best worth notice here, are an *Equestrian Statue*, by Donner, of S. Martin, which adorns the parochial Church—another *Statue*, by the same sculptor, in the Esterhazy-Chapel—*The Governor's Palace*—*the royal Chancery*—*The Theatre*—*the Public Granaries*—*the Caserne*—*the royal Château*—*the Cupola of the Church of S. Elizabeth*—*the royal Catholic Academy*—and *the Lutheran Gymnasium*. The public amusements consist of operas, German plays, concerts, and balls. Here are some good private Libraries, and Cabinets of Natural History; together with a celebrated Collection of Wry Faces.

The Château de Lanschitz, near Presburg, is worth seeing; as likewise is the Château d'Esterhazy.

**ROUTE FROM TEUTSCH-ALTEN-  
BURGH TO BELGRADE.**

- 1 Kitsee—A royal château.
- 1 Rackendorf
- 1 Wieselburgh
- 1½ Hochstruss—A post and a half is sometimes charged here.
- 1 Raab—The population of this City is estimated at 13,000. Its Cathedral is magnificent.
- 1 Goenyo
- 1 Ais
- 1 Comorn—The Church which formerly belonged to the Jesuits merits notice.
- 1 Nessmelly—Celebrated for excellent white wines.
- 1 Neudorf
- 1 Dorogh
- 1½ Wereschwar
- 1 Ofen, or Buda—The population of Buda, the ancient *Sicambria*,

(called by the Germans *Ofen*,) is estimated at 55,000, including the Town of Pest, from which it is separated only by the Danube. At Buda, the Hungarian *Regalia* are kept: and the Crown presented in the year 1000, by Pope Sylvester II, to Stephen, King of Hungary, is an imitation of that which was worn by the Greek Emperors. Inns, *La Croix Blanche*, &c.

- 1 *Teleney*
- 1½ *Ereschin*
- 1 *Adony*
- 1 *Pentele*
- 1½ *Foeldwar*
- 2 *Paksch*
- 2 *Tolnau*
- 1 *Sekard*—Celebrated for its wines; which are superior to Burgundy.
- 1½ *Pattaszek*
- 1 *Sekescoe*
- 1 *Mohacsch*
- 2 *Baranyawar*
- 1 *Laskafeld*—The frontier Town of Slavonia.
- 2 *Esseck*—Vestiges of the ancient City of *Mursa* are discoverable here.
- 1 *Verra*
- 1 *Wukowar*
- 1 *Oppatowaz*
- 1½ *Illok*
- 1 *Szuszek*
- 2 *Peterwaradin*
- 1 *Carlowitz-Unterleg*
- 1 *Poska*
- 1 *Cserevicz*
- 1½ *Banovze*
- 1½ *Semlin*—This Town contains a Health-Office for purifying letters and merchandize which — come from Turkey.

47 posts.

From Semlin to Belgrade the time occupied in going is about one hour and a half.

#### ROUTE FROM PRESBURGH TO KASCHAU AND TOKAY.

- 1 *Csekles*
- 1 *Sarfoë*
- 1 *Tyrnau*—This Town, ornamented with nine large towers, and several churches, makes a handsome figure at a distance. The

*Cathedral*—the *Episcopal Palace*—and the *Académie des Nobles*, merit notice.

- 1½ *Freystädtel*
- 1 *Rippyn*
- 1 *Nitra-Tapolcschan*
- 1 *Nitra-Sambroket*
- 1 *Westenics*
- 1 *Baymozs*—There are *Hot Baths* in this Town.
- 1 *Rudno*
- 1 *Thurotz-Sambroket*
- 1 *Nolescho*
- 1 *Rosenberg*—The *Mineral Waters*, and the *College* here, are celebrated.
- 1 *Pertensdorf*
- 1 *Okolicschna*
- 1 *Wihodna*
- 1 *Lautschburg*
- 1 *Horka*
- 1 *Leutschau*—The *Hôtel de Ville* is a handsome building: but the Town is ill supplied with water.
- 1 *Biaczovez*
- 1½ *Berthod*
- 1 *Eperies*—Finely situated, and famous for its wines.
- 1 *Lemesch*
- 1 *Kaschau*—A strong Town. The *Governor's House* is a handsome building. The *Baths* of Kaschau are celebrated; but the air is unhealthy.
- 1 *Szinne*
- 1 *Willmann*
- 1½ *Tallya*—Famous for its wines.
- 2 *Tokay*—On the mountain of Saint Therèse, and in the vineyard of Szarwarsch, grow the best wines of Tokay, which, in stomach — complaints, have been found 30½ particularly beneficial\*.

Hungary abounds in excellent fruit, beef, wild-fowl, and venison; and the wines are so good, and at the same time so strong, that, to foreigners, they sometimes prove dangerous.

In Galicia, and the Bukovine, Travellers ought to carry provisions with them; as little besides straw can be procured at the inns.

#### ROUTE FROM VIENNA TO TRIESTE.

- 1 *Neudorf*
- 1 *Gunselsdorf*

\* The Hungarians have eight sorts of wine somewhat similar in flavour to Tokay; and

frequently sold under that name. The best Tokay is seldom if ever sold.

- 1 *Neustadt*
- 1 *Neukirchen*
- 1½ *Schottwien*
- 1½ *Moerzschlag*
- 1 *Krieglach*
- 1 *Merzhofen*
- 1 *Bruck-sur-Mhur*
- 1 *Röttelstein*
- 1 *Peggau*
- 1 *Gratz*—This Town, the Capital of Styria, is supposed to contain above 30,000 inhabitants; and among the objects best worth notice are *the Imperial Château the Eglise de la Cour*—and *that dedicated to S. Catherine—the parochial Church*, in which there is a painting by Tintoretto—*the two Columns, and the Convent in the Faubourg of Muer—the Lyceum and its Library—and the Johannæum. The Poor-house*, which comprehends a general hospital, a lying-in hospital, a foundling hospital, an asylum for Lunatics, and another for the Aged, is a most benevolent and useful institution. The promenades in and about this Town are pleasant.  
Best inn, *The Sun*.
- 1 *Kalsdorf*
- 1 *Lebring*
- 1 *Ehrenhausen*
- 1½ *Mahrburg*—This is the most populous Town in Styria, Gratz excepted.
- 1½ *Fcistritz*
- 1 *Gannowitz*
- 1½ *Zilly*
- 2 *Franz*
- 1 *S. Oswald*
- 1 *Potpetsch*

\* Idria, celebrated for its Mines of Quick-silver, is only four miles from Ober-Laybach.

† From Trieste to Fiume, another Austrian

1½ *Laybach*—This City, the Capital of the Duchy of Carniola, is supposed to contain about 11,000 inhabitants. *The Cathedral*, dedicated to S. Nicholas, merits notice; as does *the Church of S. Peter*, in the Faubourg. Inn, *Le Sauvage*.

1½ *Ober-Laybach*\*

1 *Loitsh*

2 *Adelsberg*—There is a celebrated *Grotto* in this Town; and another, called *The Grotto of S. Madelaine*, at a short distance. Inn, *L'Osteria grande*.

The Lake of Zirknitz is near Adelsberg.

1 *Priwald*

1½ *Sessana*

1 *Trieste*†—This is a flourishing Free-Port, with a spacious and safe Harbour, and 30,000 inhabitants‡.

35 posts.

The objects best worth notice here are, *the Mole—the Lazaretti—the Cathedral—the Greek Church—and the new Opera House*.

Inns, *La Ville de Londres, &c.*

About twenty German miles from Trieste is Pola; which Travellers ought to visit, on account of its ancient Triumphal Arch, Temple, and Theatre. Pola was founded by the Colchians; and afterwards became a Roman Colony under the appellation of *Pietas Julia*. Its ancient buildings are in good preservation.

A boat may be obtained at Trieste to go by sea to Pola; and the price usually demanded is from twelve to sixteen ducats.

Free-Port, is a distance of five posts.

‡ The population of Trieste did not amount to more than 18,000 a few years since.

## CHAPTER IX.

## PORTUGAL.

Expense of going in a Post-Office Packet from Falmouth to Lisbon—Days appointed for sailing—Money of Portugal—Lisbon—Hotels—Population—Objects best worth notice—Cork Convent—Cintra—Water, eatables, and asses' milk—Lodgings—Board—Fire-wood—Garden of the Convent of Necessidades—Public amusements—Price of draught-horses—Passports, &c.—Route from Lisbon to Oporto—Ditto from Lisbon to Madrid.

	£.	s.	d.
EXPENSE OF GOING IN A POST-OFFICE PACKET FROM FALMOUTH TO LISBON.			

Every Cabin-passenger usually pays for passage and board, (wine, tea, and sugar inclusive,) twenty-three pounds, and every Steerage-passenger fourteen pounds. Female Servants pay as cabin-passengers. Children, under twelve months old, go free of charge; under four years old they pay as steerage-passengers; and above that age as cabin-passengers.

Lisbon-packets generally sail every Saturday; though every Friday is the time when they are ordered to sail, from April till October.

The accommodations on board these vessels are excellent. It is not, however, advisable for passengers to use the sheets, blankets, and pillows, belonging to the packet; but to provide plenty of their own: and this not merely to secure themselves from cold and other unpleasant circumstances during their voyage, but likewise because blankets and down-pillows are particularly needful at Lisbon. Invalids who visit this City during winter should wear very warm clothing, and live in an apartment which fronts the south.

## MONEY OF PORTUGAL.

A Ree	£.	s.	d.
10 Rees, equal to a half-Vintem.			
20 Rees, equal to a Vintem; in English money about	0	0	1
5 Vintems, equal to a Testoon	0	0	6
4 Testoons, equal to a Crusade of Exchange	0	2	3
24 Vintems, equal to a new Crusade	0	2	8

10 Testoons, equal to a Milree, (1000 Rees)	0	5	7
48 Testoons, equal to a Moirdoire	1	7	0
64 Testoons, equal to a Joannes	1	15	0

Accounts in Portugal are kept in Rees.

## LISBON.

Lisbon, anciently called *Olisippo*, and in Portuguese *Lisboa*, is a flourishing commercial City, seated near the mouth of the Tagus, or Tajo, embellished by one of the finest Harbours in Europe, and supposed to contain 200,000 inhabitants.

Among the objects best worth notice in this Metropolis and its environs are, *the Royal Residence; the Exchange; the India-House; the Arsenal; and the Equestrian bronze Statue of Joseph I*; all of which adorn the *Praça do Commercio*—*the patriarchal Church*; and *that belonging to the Convent of S. Roche*, which comprises an Asylum for Foundlings. In the patriarchal Church is a Chapel dedicated to S. Roche, and considered as one of the most richly decorated temples of the Christian world. The picture above the altar is a particularly well executed Roman Mosaic; as likewise is another picture on the right side of the Chapel: the pavement is wrought in Mosaic; the pilasters are formed of porphyry, verde antique, lapis lazuli, and other precious marbles: the doors are bronze, beautifully worked and gilt: the candelabra and the lamps, are of solid silver; and the altar is composed of lapis lazuli, amethysts, and gold; and ornamented with a Scriptural Group in *alto-rilievo*, which

is one entire block of silver\*. Other objects worthy of attention in Lisbon and its environs are, *the new Church—the Quays—the Aqueduct of Alcantara*: which consists of thirty-five arches: the largest being 249 feet in width, and 332 in height. This magnificent structure, built of white marble, was erected by John V—*the Church and Convent of Belem*, where the Sovereigns of Portugal are buried—(Belem exhibits a kind of Gothic arabesque architecture, unknown in other parts of Europe)—*the Convent of Brancanas*, which contains a picture of the blessed Virgin finely executed—*the Cork Convent* on the summit of Cape S. Roche—and *Cintra*, which contains a good Inn, and ruins of a Moorish Palace.

Cintra is deemed the best summer-residence in the environs of Lisbon; but during winter and spring its excessive humidity renders it unwholesome†. The *Penku verde* at Cintra is usually visited by Travellers.

Lisbon possesses excellent water, good beef, fish, vegetables, fruit, and asses' milk; but eligible lodgings are scarce and dear; and a lady or gentleman can seldom board with a Portuguese family under seven shillings, English money, per day, lodging not inclusive.

Fire-wood likewise is dear at Lisbon.

The Garden belonging to the Convent of Necessitades, situated at the foot of Buenos-Aires, affords an agreeable Promenade; and the public amusements of this City are, the Italian Opera, the Portuguese theatre, bull-fights, and assemblies at the houses of the English merchants.

Among the principal Inns are, *Barnwell's English Hotel—Owens's Hotel—O'Keif's Hotel—L'Hôtel Piemontaise—and La Calçada de Estrella*.

#### PRICE OF DRAUGHT-HORSES, &c.

Draught-horses, or mules, in Portugal, are charged at eight testoons a pair, per league; the common mode of travelling is *en voiturier*; and a calash,

\* When Junót commanded at Lisbon, this *alto-relievo*, together with most of the church-plate in the city, was packed up for the purpose of being conveyed to France; but, owing to the suddenness and rapidity of his retreat, this va-

luable plunder was left behind.

Travellers going from Lisbon to any other part of Portugal, should solicit, from the chief-magistrate of the quarter in which they lodge, a passport containing the names of the Travellers, the number of their horses, mules, and attendants; together with a permission to carry fire-arms.

Persons going to Spain must apply for a passport from the Spanish Minister at Lisbon; and this passport, if presented to Spanish custom-house officers, and accompanied by a fee, prevents any examination of baggage.

#### ROUTE FROM LISBON TO OPORTO.

1st day *Alveria* and *Castenheda*—About mid-way is a ferry over the Tagus. The road lies between hedges of aloes and olives.

2d day *Otta* and *Tagarro*—A sandy plain, abounding with Indian figs.

3d day *Venta*—These Ventas are inns, established by order of government, at the distance of four or five Portuguese miles from each other. Government likewise regulates the charges at these inns, by a tariff, which is always exposed to public view.

4th day *Alcobaça*

5th day *Leyria*—Travellers may stop, during this day's journey, at *the Convent of Batalha*, which has a fine Gothic Church, with a beautiful Tower.

The road is good, and the country adorned with plantations of olives, and forests of cork-trees.

6th day *Pombal* and *Pondes*—Travellers should visit the *Moorish Castle* on a hill near Pombal.

7th day *Coimbra* and *Almahada*—Coimbra contains 13,000 inhabitants, and a University. Here are a *Roman Bridge* and *Aqueduct*, almost entire.

luable plunder was left behind.

The Chapel of S. Roche is reported to have cost the Portuguese nation a million of crusades.

† Many persons prefer Bellas to Cintra, because it is more quiet, and less liable to fogs.

8th day *Albergaria, Antonio, Venta, and Villanova*—Travellers, during this day's journey, pass two rivers, either on bridges or in a ferry.

9th day *Oporto*—This City, the largest in Portugal, Lisbon excepted, is watered by the Douro, anciently the *Durius*, on which river gondolas, like those at Venice, are used. Oporto is supposed to contain 30,000 inhabitants; and has long been famed for its wines, of which it is said to export yearly twenty thousand pipes. *The Quays* here are magnificent.

Time employed in travelling from Oporto to Almeida, 65 hours—from Oporto to Salamanca, 27 hours—from Salamanca to Valladolid, 36 hours—from Valladolid to Madrid, by Segovia and the Escorial, 50 hours.

Segovia is well worth seeing, on account of its Aqueduct, a noble monument of antiquity, and in perfect preservation. Some authors suppose it was erected during the reign of Trajan; but the Spaniards gravely assert, that it was the work of Hercules.

The Cathedral at Segovia is one of the handsomest edifices of its kind in Spain; and the Alcazar, or Castle, stands beautifully.

#### ROUTE FROM LISBON TO MADRID.

##### Leagues.

3 *Aldea-Gallega*—To this place Travellers are conveyed on the Tagus, in a large boat; but it is not prudent to set out if the river be much agitated.

5 *Canna*

3 *Ventas-nuevas*—The road crosses a brook.

4 *Montemornovo*

3 *Arrayolos*—The road crosses another brook.

3 *Venta del Duque*—From Aldea-Gallega to this place the road is tolerably good.

3 *Estremos*

3 *Aleravizas*

4 *Elvas*—This is the last Town of Portugal. Here Travellers are waited upon by the Custom-house Officers, and desired to

declare what articles of commerce, and what money they carry with them, after having done which they receive an *Albara*.

One mile from Elvas the road traverses a rivulet, which divides Portugal from Spain.

3 *Badajos*—This Town, the Capital of Estremadura, is entered, on the Portuguese side, by a bridge thrown over the Guadiana, anciently called the *Annas*. It is a place of high antiquity.

Here Travellers are liable to have their baggage examined. The road from Estremos hither is, generally speaking, bad.

3 *Talavera del Arrojo*

2 *Lobon*

2 *Arrogo de San Servan*

2 *Merida*—This Town was built by the Romans, and is entered on the Portuguese side by a bridge of sixty-one arches, thrown over the Guadiana. Here are several Antiquities, among which is an Equestrian Statue.

6 *Venta del Despoblado*

3 *Meajadas*

3 *Puerta de Santa Cruz*

3 *Trujillo*—The birth-place of Pizarro.

4 *Jarajzejo*—One hour distant from Jarajzejo Travellers are obliged to descend from their carriages, while they are conveyed, by the assistance of oxen, over a steep and rugged road; and after passing the river del Monte, on a bridge, carriages are drawn by oxen up a hill, which belongs to the chain called Sierra de Guadalupe.

Jarajzejo contains considerable vestiges of Moorish architecture.

4 *Casas del Puerto*

2 *Almaraz*—Half an hour distant from Almaraz is a bridge thrown over the Tagus, beyond which river the road ascends a hill, thence becoming good, and continuing so the whole way to Madrid.

2 *Navalmoral*—The first Town of New Castile.

4 *Calçada de Oropesa*

2 *Venta*

4 *Talavera de la Reyna*



- 2 *Sotocochinos*
- 3 *Bravo*
- 3 *Maqueda*
- 2 *Venta del Gallo*
- 3 *Santa Cruz del Retamar*
- 3 *Valmajado*
- 2 *Naval-carnero*
- 2 *Mostoles*—Here stands a Church, the inside of which is completely covered with gilding.
- 3 *Madrid* — On approaching this — City carriages are either driven

through the Mançanares, or over it by the fine Bridge of Segovia.

The country between Badajoz and Madrid is, generally speaking, uncultivated, unless it be in the neighbourhood of towns and villages; and exhibits, to the left, a long chain of mountains.

It is practicable so to arrange this journey that Travellers may go by S. Ildefonso, the Escorial, or Aranjuez.

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CHAPTER X.

SPAIN.



Money of Spain—Price of Post-horses, &c.—Articles particularly requisite for Travellers in Spain—Route from Bayonne to Madrid—Saragossa—Valencia—Valladolid—Burgos—Population of Madrid—Objects best worth notice there—Literary Establishments—Promenades—Public amusements—Manufactures—Inns—Environs—Job-carriages—Gates and Streets—Route from Perpignan to Barcelona—Climate of Barcelona—Population—Objects best worth notice—Inns—Promenades—Route from Barcelona to Saragossa—from Madrid to Granada—Alhambra, and other objects best worth notice in the last-named city—Promenades—Climate—Route from Madrid to Malaga—Description of that city—Route from Madrid to Cordova, Seville, and Cadiz; together with a description of the three last-named cities.

VALUE OF THE MOST CURRENT SPANISH MONEY IN FRENCH FRANCS.

	Francs	
Doblon.....	83	63
Pistole.....	20	91
Half-pistole. ....	10	45
Piastre ... ..	5	43
Real de à ocho.....	4	35
Escudo vellon.....	2	71
Real de à quatre .....	2	17
Peseta Mexicana.....	1	35

PRICE OF POST-HORSES, &c.

The common charge, per post, is from ten to twelve reals for every draught-horse; a post being about two Spanish leagues, or three hours, in length. A Postillion cannot legally demand more than two reals per post; but expects a peseta, besides a dinner, or extra-money to provide one. For a carriage furnished by a Post-master, the price is four reals per post.

On entering and on quitting Madrid, and every other place where the King resides, Travellers pay a post-royal; which is double the price of a common post.

The post on great roads is well served; and the horses, when speed is compatible with safety, go remarkably quick: but the roads in Spain cannot, generally speaking, be called good; though, throughout the whole Signiory of Biscay, and in some districts near Madrid, they are excellent.

The custom of taking journeys in a *Coche de Colleras* with six mules, or a *Calesa* with two, still predominates; but, for one person, a more economical way of travelling is to accompany the *Ordinario*, or to ride on a *Borrigo*, attended by a muleteer on foot.

Voiturins usually charge for a calesa with two mules and their driver, the keep of mules and muleteer not inclusive, about fifteen francs a day; or for each mule, provender inclusive, two piastres a day.

The common day's journey of a Voiturier is about eight Spanish leagues; and each of these leagues contains 3400 geometrical paces.

It is impossible to travel comfortably in Spain without a Servant who understands the language; because the Inns are so destitute of eatables, that Travellers are compelled to pur-

chase their provisions in the large towns through which they pass ; and likewise obliged, generally speaking, to have them cooked by their own servant : a pot for boiling meat, with a cover and padlock to prevent theft, is therefore requisite ; and travelling beds, in this country, are particularly needful.

Travellers should avoid taking snuff, new muslins, or new printed cottons, amongst their baggage, as these articles are contraband.

Servants should have fire-arms \*.

ROUTE FROM BAYONNE TO MADRID.

Leagues.

*Miniundo*—A beautiful entrance to the Pyrenees ; and the further the road advances the more picturesque is the scenery.

*S. Jean Pié de Port*—Near a spring of remarkably fine water, between this Town and Roncesvalles, is the spot which divides France from Spain.

*Roncesvalles*—The road from Bayonne hither being dangerous for carriages, it is advisable either to go on mules, or to take the road by *Ostariz, Annoa, Maya, Berrueta, Lanz, and Ostiz*, to Pamplona.

The village of Roncesvalles is supposed to be the spot where Charlemagne's army was defeated, when the famous Roland lost his life.

14 Pamplona—The Inn at Pamplona is in the square. This town was anciently called *Pompelo*.

3½ *Otriz*

2½ *Jaffala*—A good road, which continues to Portacillo.

4 *Maraila*

3 *Valtierra*

4 *Cintronigo*

5 *Agreda*—Here the baggage of Travellers is visited and plumb-ed by the Custom-house Officers.

3½ *Hinojosa*

4 *Zamayon*

3½ *Almazan*—Here the road traverses

the Douro on a stone bridge, near which there is a beautiful Promenade.

3½ *Adradas*

5 *Lodares*—The road passes over a mountain, the summit of which exhibits a large and well-cultivated plain.

2½ *Bujarrabal*

2½ *Torremocha*

3 *Almadrones*

2½ *Grajanajos*

3 *Torija*

3 *Guadalaxara*

3½ *Venta de Meco*

3½ *Torrejon de Ardos*—Here the road crosses the Xarama by a bridge.

4 Madrid.

82½ leagues.

Many Travellers prefer going by Saragossa and Valencia ; or by Valladolid, Burgos, and Vittoria.

Saragossa, the Capital of Arragon, is seated on the Ebro, formerly called the *Iberus* ; and has a *Cathedral* and a *Moorish Tower*, which merit notice.

Valencia, supposed to contain above 70,000 inhabitants, is delightfully situated in the most fertile part of Spain. Its *Cathedral*, once a Mosque, is adorned with fine paintings. The *College of Corpus Christi* contains a celebrated Picture ; and several of the Convents and Monasteries are enriched with good paintings. The *Church of S. Nicholas—the University—and the public Libraries*, merit notice.

This City is lighted with handsome lamps, patrolled by watchmen, and encompassed with high walls, nearly circular. Its climate is so warm as to be oppressive during the day, even in winter †.

Valladolid, anciently called *Pintia*, contains a University ; and in the *Domenican Church of S. Paul*, two celebrated Pictures, by Cardenas.

Burgos, the ancient Capital of Old Castile, is built partly on the acclivity of a mountain, and partly on the banks of the Arlançon. Its *Cathedral*, one of the finest Gothic structures in Europe, and some other Churches, merit notice.

\* Persons who wish to travel expeditiously in Spain, should ride on post-horses. Several saddle-horses are kept at every post-house.

† Murviedro, erected on the site of the ancient *Saguntum*, which was destroyed by Hannibal, is about four leagues distant from Valencia ; and displays several Antiquities.

Madrid, anciently denominated *Mantua*, is supposed to contain upward of 150,000 inhabitants. It has fifteen Gates, all composed of granite, and most of them handsome: its Streets are clean, spacious, well paved, and well lighted; and the entrance to this City through the Gate of Alcala, is strikingly magnificent.

Among the objects which especially deserve attention are, *the Royal Residence*, called the new Palace, which is sumptuously furnished, and adorned with fine pictures—*the Royal Cabinet of Natural History*\*—*the Churches of S. Isabella—S. Paschalis—S. Isidoro—S. Francesco de Sales—and S. Martino—the Convent of Las Descalzas reales*, which contains a fine collection of pictures—*the Church of Las Calesas—the Royal Convent of S. Philip*, in point of architecture one of the finest buildings at Madrid—*the Dominican Church—and the Bridge*, thrown over the Mançanares.

This City is enriched with a University, a royal College called *Estudios reales*, an Academy of Arts, and other literary establishments.

The principal Promenades are, the Prado—a fine Street, called Alcala—the Gardens of the Casa del Campo—and the Banks of the Mançanares.

The Spanish Theatre, the Bull-fights, the *Tertullia*, and the *Refresco* (the two last being card-assemblies, balls, concerts, or *gouûtes*), are the principal public amusements.

The Tapestry Manufacture; the Porcelain Manufacture at Buen-Retiro; and the Glass Manufacture at S. Ildefonso, merit notice.

Several of the Inns at Madrid are good; and one of the best is the *Croix de Malte*, in the Alcala.

Provisions are cheap; and the common table-wines are those of La Mancha and Valdepénas.

There are no Hackney-coaches in this City; but job-carriages may be hired by the day, for eight or nine French livres.

The objects best worth notice in the environs of Madrid are, *the Buen-Retiro*, which is embellished with an

Equestrian Statue of Philip IV, by Pietro Tacca—the *Palace of Aranjuez*, and its Gardens—the *Palace of S. Ildefonso*, its Paintings, Sculpture, and Water-works—and *the Escorial*, which is situated about twenty English miles from Madrid, at the foot of the Guadarama mountains. This Palace, erected by Philip II, contains an immense collection of Pictures, some of which are classed among the finest existing; it is likewise rich in sculpture, gems, and precious marbles; and among its buildings comprises a Church, splendidly ornamented; and a Cemetery, called the Pantheon, where the Sovereigns of Spain, beginning with Charles V, are buried. The Escorial is likewise furnished with a Library particularly rich in Hebrew, Arabic, and Greek manuscripts†.

The road from Madrid hither is excellent, and the country beautiful.

#### ROUTE FROM PERPIGNAN TO BARCELONA.

- 2 *Bollo*—Near Fort Bellegarde is the Barrier between France and Spain; where every Traveller must produce a passport. This road exhibits a fine view of the Pyrenees.
  - 3 *Jonquera*
  - 3 *Figueras*—A sandy soil, and cork-trees. Figueras is a fortified Town.
  - 3 *Bascara*—The road traverses the lofty mountain of Cuessa-Regia, the environs of which are beautiful.
  - 3 *Gerona*—Anciently *Gerunda*. The Cathedral, and the *Arabian Baths*, merit notice.
  - 4 *Mallorquinas*
  - 2½ *Hostalrich*—Here Travellers ford a river which, after floods, is dangerous.
  - 2 *San Seloni*
  - 3 *La Roca*
  - 2½ *Moncade*—The road skirts the banks of the sea.
  - 2 *Barcelona*—The hedges near this City consist of aloes.
- 30 leagues.

\* Which contains ancient Peruvian pottery, very like that of Egypt.

† The books in this Library are placed with the edges of the leaves outward; a singular

method introduced into the Escorial by a learned Spaniard of the sixteenth century.

The *Casa Reale*, situated in the Park of the Escorial, is ornamented with fine pictures.

Barcelona, anciently denominated *Barcino*, from Hamilcar Barcas, by whom it was built, is a fine City, charmingly situated, in a delicious climate, near the mouth of the Llobregat; and supposed to contain 111,000 inhabitants: its Port and Mole are handsome. *The ruins of the Roman Town, and the Temple of Hercules—the Arabian Baths—the Cathedral, a light and elegant Gothic edifice—the Church of S<sup>a</sup>. Maria—The Palace of the Captain-General—the Exchange—and the Academy des Beaux Arts*, merit notice. The Hotels in this City are good; the Streets well lighted at night; and the Promenades pleasant; especially those called *the Rembla*, and *the Esplanade*. *The Capuchin-Garden*, at Sarría, is worthy of notice; and the Villas near Barcelona are numerous, and well situated.

#### ROUTE FROM BARCELONA TO SARAGOSSA.

- 3 *Martorell*—*Hannibal's Bridge*, and *Triumphal Arch*, render this Village remarkable: the present Bridge, however, was not erected by Hannibal; but built with the materials of that which he erected.

A fine and populous country.

- 2 *San Felix*
- 3 *Piera*—Close to Piera, and isolated in the centre of a plain, rises Montserrat, so called from the word *Serras*, a saw; though its peaks are more like a multitude of sugar-loaves, placed on rocks; which, including these peaks, are above three thousand feet in height. This extraordinarily-shaped mountain displays fine grottoes of stalactites: and, in its middle region, stands a Convent, where every Stranger meets with a hospitable reception; and where Pilgrims, if poor, whether men or women, are fed for three successive days, whenever they visit the Convent; and if medical assistance be required, they receive it gratuitously. The Hermitages of Montserrat, twelve in

number, merit notice; as do the almost endless variety of ever-greens, and deciduous plants with which the mountain abounds.

Near the Town of Cardona is a lofty Hill, consisting of one block of *Gemma Salt*, with which candlesticks, boxes, &c., are made: and this substance is transparent, like rock-crystal.

- 3 *Igualada*—The road traverses the river Noya three times. The Inn at Igualada is a good one.

3 *Santa Maria*

- 3 *Cervera*—This Town is situated in a charming valley, and contains a University.

- 2 *Tarraga*—A good Inn. The price of provisions, and of the *Ruido de Casa* is fixed at every inn by the *Arancel*, or tariff.

4 *Mollerusa*

- 4 *Lerida*—Anciently called *Ilerda*. Near this place Cæsar was defeated by one of Pompey's generals. There are several Antiquities at Lerida.

5 *Fraga*

4 *Candarnos*

3 *Bujaralos*

3 *Venta-de S. Luca*

- 3 *Aguilar*—Here the road crosses the river Cinca. A fine country, well cultivated. Road good.

3 *La Puebla*

- 3 *Saragossa*—This Town was called — by the Romans *Cæsar-Augusta*. 51 leagues.

#### ROUTE FROM MADRID TO GRANADA.

- 8 *Aranjuez*—Viz. 2½ leagues to *Los Angeles*, 3 to *Espartinas*, 2½ to *Aranjuez*, whence to Madrid the road is excellent.
- 2 *Ocanna*—Windmills announce to the Traveller that he is entering the province of *La Mancha*, where the customs and manners described by Cervantes still prevail; and where every peasant talks of Don Quixote and Sancho. At the *Venta de Quesada* is a Well, distinguished by the name of the Knight\*.—Thus

\* This Well communicates with the subterraneous river Guadiana.

is genius immortalized, even by the lowest of the people !

- 3½ *La Guardia*—The Church here contains celebrated Pictures by Angelo Nardè.

2 *Tembleque*

2 *Canada de la Higuera*

2 *Madridejos*

3 *Puerto de Lapiche*

2 *Villalta*—Here Travellers either drive through the Gijuela, or cross it on a bridge.

2½ *Venta de Quesada*

2½ *Mançanares*

2 *N. S. de la Consolacion*

2 *Valdepenas*—The wines of Mançanares and Valdepenas are much liked.

2 *Santa Cruz*—The plain of La Mancha begins near Tembleque, at La Conception de Almaradiel, the first of the new villages of the Sierra Morena.

The houses, surrounded with cypress-trees, which are seen on this road, belong to German families who came hither to people the country.

2 *Almaradiel*

3 *Las Correderas*

3 *Las Carolinas*

2 *Guarraman*

2 *Baylen*

2½ *Casa del Rey*

2½ *Andujar*

5 *Jaen*—Here Travellers are conveyed across the Guadalquivir, (anciently the *Bætis*), in a ferry.

3 *Cambil*

3 *Alcala la real*—This place abounds with citrons, figs, and oranges ; and its Abbey is the most amply endowed of any one in Spain.

4 *Pinos Puente*—Here the road enters the celebrated Vega, or plain of Granada ; and crosses the small river Cubillas.

4 *Granada*.

71½ leagues.

Granada, not long since, was supposed to contain 80,000 inhabitants ; but now the population is estimated at only 50,000. *The Cathedral* here, a large and venerable pile, is embellished with fine Paintings, by Don Pedro d'Athanasia, Spagno-

letto, Risuenno, and John of Seville. *The Cartuxa—Los Angeles—S. Domingo*—and *the Capuchin Convent*, possess good Pictures ; and *the Collection of Moorish Antiquities* merits notice.

The Paseo is a pleasant Promenade ; so likewise is that on the Banks of the Xenil ; and the climate is temperate and healthy.

Alhambra, justly the pride of Granada, stands on a lofty eminence between the rivers Douro and Xenil, and derives its name from the red colour of the materials with which it is built ; the word Alhambra, signifying *the red house*.

This ancient Palace of the Moorish Kings, in point of workmanship, perhaps the most beautiful structure extant, is well described by Townsend, in the following words.—

“ The ascent to this edifice (unique in its style of architecture), is through a shady and well-watered grove of elms, abounding with nightingales. You enter first into an oblong court of 150 feet by 90, with a basin of water in the midst, of 100 feet in length, encompassed by a flower-border. At each end is a colonnade. Hence you pass into the court of the lions, so called because the fountain in the middle is supported by lions. It is adorned with a colonnade of an hundred and forty marble pillars. The royal bed-chamber has two alcoves adorned with columns, and a fountain between them in the middle of the room ; adjoining are two hot-baths. The great hall is about 40 feet square, and sixty in height, with eight windows and two doors, all in deep recesses. Between this and the oblong court is a gallery, of 90 feet by 16. All these lower apartments have fountains, and are paved either with tiles or marble, in checkers. The idea of the ceilings is evidently taken from stalactites, or drop-stones, found in the roofs of natural caverns. The ornaments of the friezes are arabesque, and perfectly accord with the Arabic inscriptions, which are here suited to the purpose for which each apartment was designed. Thus, for instance, over the entrance to the hall of judgment, is the following sen-

tence: *Enter, fear not; seek Justice, and Justice thou shalt find.* A handsome staircase leads to a suite of apartments intended for the winter."

Adjoining to Alhambra is a Palace, begun by Charles V, but never finished; and near it another Moorish Palace, called *Xenalarlife*, the entrance to which is adorned by two cypress-trees, reputed to have flourished during five ages; they are immensely large.

#### ROUTE FROM MADRID TO MALAGA.

- 52½ *Andujar*—See the preceding Route.  
 3 *Porcuna*  
 5 *Bajena*  
 4 *Lucena*  
 3½ *Alameda*  
 3½ *Antequera*  
 3 *Venta de Cantarajan*  
 4 *Malaga*

78½ leagues.

Malaga, anciently called *Malaca*, and supposed to contain above 45,000 inhabitants, has a handsome *Cathedral*, the interior of which is beautifully finished; the high-altar and pulpit are of fine marble; and the choir is ornamented in a style of peculiar elegance.

The white wine of the mountains near Malaga, and the red wine, called *vino tinto*, are much esteemed; and the fruits excellent.

Some vestiges of Antiquities may be discovered here.

#### ROUTE FROM MADRID TO CORDOVA, SEVILLE, AND CADIZ.

- 52½ *Andujar*—See the Route from Madrid to Granada.  
 3½ *Aldea del Rio*  
 3½ *Carpio*  
 2½ *Cortijo de Casa Blanca*  
 2½ *Cordova*.

64½ leagues.

Cordova, anciently denominated *Corduba*, and reputed to contain near 30,000 inhabitants, was built by the Romans, and subsequently became a Moorish Capital. It stands in a charming situation, and is watered by the Guadalquivir. A considerable part of

the Roman Walls still remain; and the *Cathedral*, once a mosque, is a splendid though a whimsical edifice.

According to Strabo, Corduba was founded by Marcellus, and the first Roman Colony established in Spain; it boasts of having given birth to Seneca and Lucan.

- 3 *Cortijo de Mango-Negro*  
 3 *Carlotta*  
 4 *Erija*  
 3 *Louisiana*  
 3½ *Venta de la Portuguesa*  
 2½ *Carmona*  
 3 *Jarazone la Vieja*  
 3 *Seville*

89½ leagues.

Seville, anciently denominated *Hispalis*, is supposed to contain above 80,000 inhabitants; and possesses a good Inn, called *The Posada de la Baviere*. The City stands on the banks of the Guadalquivir, in a rich and beautiful plain: its Walls, like those of several Spanish towns, are circular, and seem of Moorish construction. Some of its Gates are handsome; and its *Cathedral*, a magnificent edifice, is embellished with a Tower considered as a *chef-d'œuvre* of architecture. In the Cathedral are some very fine Pictures; that called *The Gamba*, and painted by Luis de Vargas, especially merits notice; as do those of the admirable Murillo, who was born at Seville. The Organ is a very fine one; and the Episcopal Library consists of 20,000 volumes. The *Hospicio de la Caridad* contains the masterpiece of Murillo; and the *Capuchin Church* is likewise enriched with several of his works. The *Church of Santa Cruz* contains a fine Picture, by Don Pedro de Campagna, of the Descent from the Cross; the *Franciscan Convent* is embellished with Paintings by Murillo; as are many other Convents, Churches, and Private Houses. The *Jesuits' College*, now the Inquisition, is a handsome structure; the *Alcazar*, or ancient Moorish Palace, and its Garden, deserve notice; as do the *Exchange*, the *University*, the *Aqueduct*, and the *Alameda*, or public walk.

One league distant from this City, at the ancient *Italica*, are ruins of an Amphitheatre.



- 2 *Dos Hermanas*  
 3 *Venta vieja de Bran*  
 4 *Caberas*  
 3½ *Cortijos de Romaniana*  
 3½ *Xeres de la Frontera*—This Town is supposed to stand on the site of the ancient *Asti-Regia*; near a spot where Roderic, last Monarch of the Visigoths, lost the battle which put a period to their dominion in Spain.  
 2½ *Puerto de Santa Maria*  
 3 *La Isla de Leon*  
 2 *Cadiz*.

113½ leagues.

Cadiz, anciently called *Gades*, was founded by the Phœnicians, and afterwards became a Roman colony. It contains 80,000 inhabitants; is the most flourishing commercial City of Spain, and possesses a safe and very capacious Harbour. Among the objects best worth notice at Cadiz are, *the new Custom-house—the great Hos-*

*pital—the Capuchin-Church*, adorned with an *Ecoe Homo*, by Murillo—the old, and the new Cathedral—the Theatre—the Mall and the Ramparts.

The public amusements consist of bull-fights, French, Italian, and Spanish theatrical exhibitions; assemblies, balls, concerts, and parties of pleasure to Chiclona, a small town four leagues from Cadiz.

The best wines in this neighbourhood are Xeres, and Pacaretti.

Travellers who visit Cadiz should take especial care to be supplied with water from the adjacent village, called Puerto de Santa Maria.

The churches and convents of Spain are peculiarly rich in plate and precious stones; but these treasures, however splendidly they may decorate an altar, do not deserve to be named among the objects most worthy of a Traveller's attention: persons who have sufficient leisure, however, would do well to examine them.

## CHAPTER XI.

# KINGDOM OF THE NETHERLANDS.

## PROVINCE OF HOLLAND.

Money—Post-horses—Treckschuyts, &c.—Expense of travelling post from Naarden to Amsterdam—Expense of travelling in a Treckschuyt, &c.—Dutch Inns—Route from Amsterdam to Clèves and Cologne—and from Clèves to the Hague, Rotterdam, and Helvoetsluys—Prices, per Packet, from Helvoetsluys to Harwich—Days appointed for sailing—Route from Amsterdam to Munster—from Amsterdam to Emden—from Amsterdam to Utrecht, Bois-le-Duc, and Maestricht—from Amsterdam to Leyden, the Hague, and Rotterdam—from Nimegen to Rotterdam and Helvoetsluys—from Nimegen to Bois-le-Duc and Breda—from Bois-le-Duc to Anvers—from Bergen-op-Zoom to Anvers—from Amsterdam to Hamburgh—and from Hamburgh to Amsterdam, by Groningen and Leuwarden—Population of Amsterdam—Objects best worth notice—Public Amusements—Carriages—Inns—Villages of Broek and Saardam—Dock-yard belonging to the latter—Price of a boat to go and return from Amsterdam to Saardam—Post-road from Amsterdam to Cologne—new Post-road of the Rhine—Voyage from Amsterdam to Utrecht—Post-road from Amsterdam to Brussels—Post-road from Amsterdam to Hanover—ditto from Strasburgh to Frankfort on the Mein.

The Steam-packet, Attwood (already mentioned) goes in about twenty-four hours from London to Rotterdam: and the Steam-boat thence to Antwerp goes in about eleven hours.

### MONEY.

A stiver, in English money	l.	s.	d.
about.....	0	0	1
A gilder, or florin, 20 stivers	0	1	9
A rix-dollar, 2½ florins	0	4	6

	l.	s.	d.
A dry-gilder, 60 stivers	0	5	4
A silver ducatoon, 3 florins,			
3 stivers.....	0	5	8
A gold ducat, 20 florins	1	16	0
In Belgium the greater part of the currency is French money.			

### POST-HORSES, TRECKSCHUYTS, &c.

Persons who resolve to travel post through Holland, should endeavour to

procure from the first post-master who furnishes them with horses, a paper called a *billet de poste*, which enables them to proceed without unnecessary delays, and precludes disputes relative to the number of their horses.

A Traveller who procures this *billet* pays, to the post-master who gives it, the whole expense of his horses, from the place whence they set out to their journey's end; and presents a few stivers to his secretary. The usual price charged by post-masters for every draught-horse, is one florin a post\*.

Post-masters will frequently give two horses instead of three, and allow the Traveller to pay for two and a half: and to a carriage conveying four persons and three trunks they never, in the heaviest roads, put more than three horses.

The postillion is paid not quite so much as a horse.

EXPENSE OF TRAVELLING POST  
FROM NAARDEN TO AMSTERDAM,  
(TWO DUTCH MILES IN DISTANCE)  
WITH THREE HORSES.

	Florins.	Stivers.
Horses - - - -	12	0
Master of the post-carriages -	0	6
Greasing wheels - - -	0	6
Driver - - - -	1	0
Tax for the roads - - -	1	0
	<hr/> 14	<hr/> 12

Travelling post in Holland is always expensive, and often disagreeable; for many of the roads are bad: neither ought it indeed to be attempted during spring and autumn, on account of the rains and fogs, which render almost every road so wet and muddy, as to be dangerous; and this circumstance, united to the exorbitant sums usually charged for baggage, makes Dutch Diligences ineligible; therefore, the general mode of travelling is in Treckschuyts, or covered barges. These vessels contain two apartments, the after-one, called *the roof*, being neatly fitted up, and appropriated to the best company; the other, to servants, &c. The roof holds from eight to twelve persons, according to the size of the vessel; the inferior apartment from forty to

fifty. A Treckschuyt moves precisely at the rate of four English miles an hour; and is drawn by one horse, on whose back rides a lad, called the Conductor. This lad blows a horn as the signal of departure; and uses the same instrument whenever he wishes to have a draw-bridge lifted up; and whenever he descries another vessel. Places in the roof should be secured a day before they are wanted. Places in the inferior apartment cost about six stivers each, per mile; and places in the roof are something dearer. A roof-passenger is allowed to carry one hundred pounds weight of baggage, cost free.

The Conductor expects from every Passenger about one stiver.

Persons who wish to travel frugally and pleasantly in Holland, should not encumber themselves with much baggage: for Dutch porters are so exorbitant in their charges, and at the same time so notoriously addicted to theft, that it is necessary to make a bargain with them respecting price, before trunks are removed, even from one Treckschuyt to another; and equally necessary never to lose sight of a trunk while it continues in their possession. The cheapest way of transporting heavy baggage from town to town is by means of vessels called Packet-boats.

Dutch Inns are, generally speaking, clean and good; but it is requisite for persons who intend to reside long at any of them, to make an agreement with the innkeeper for the price of apartments, &c. The following are the common prices at these Inns: Bed-room, one florin—breakfast, from sixteen to eighteen stivers—dinner at a *Table d'Hôte*, half a bottle of wine inclusive, forty-five stivers—dinner in a private room, fifty-five stivers—tea, fourteen stivers.

ROUTE FROM AMSTERDAM TO  
CLEVES AND COLOGNE.

- 2½ *Naarden*—Travellers who come from Germany find the first Treckschuyts here. Naarden stands on the *Zuider-Zee*.  
2½ *Amersfort*—This Town is famous for its manufactures of dimity and bombasins.

\* Two leagues of Holland make one post, and two miles of Holland (about nine English miles) equally make one post.

- 2 **Arnheim**—The ramparts here are pretty.
- 2 **Nimegen**—*The Maison de Ville*, where the peace of Nimegen was concluded in 1678, merits notice; as does *the old Château of Falkenhof*, built by Charlemagne.
- 2 **Clèves**—*The Castle here—the Hôtel de Ville*—the lofty Tower, from the summit of which above twenty-four towns are discoverable—and the Promenades, all merit notice.
- 1½ **Calcar**
- 1½ **Xanten**
- 1½ **Rheinbergen**
- 1 **Hochstras**
- 1 **Undingen**
- 2 **Neus**
- 2 **Dormagen**
- 1½ **Cologne**—See, under GERMANY, the Route from Vienna, through Ratisbon and Brussels, to Ostend.
- tend.
- 23 miles of Holland.

ROUTE FROM CLEVES TO THE HAGUE, ROTTERDAM, AND HELVOETSLUYS.

- 2 **Nimegen**
- 2 **Wageningen**
- 5 **Utrecht**—This is a handsome Town; and *the ruins of its Cathedral* merit notice; as does its *University*, (though inferior to that of Leyden,) and its *Botanic Garden*. Utrecht is supposed to contain above 30,000 inhabitants.
- 4 **Alphen**
- 2 **Leyden**—The population of Leyden is estimated at 48,000. Its streets are spacious, clean, and well paved; its buildings elegant; and its public institutions useful. It stands on the ancient bed of the Rhine, and the street which contains the *Stadt-house* is of an extraordinary length. *The Stadt-house*, and *the Hospital*, in this street, are fine buildings; and the Halls of

\* Haerlem is only fifteen English miles distant from Leyden; and well worth visiting, on account of *the Organ* placed in its principal Church, and said to be the finest instrument of the kind existing. Travellers may hear it at any time, by paying a ducat to the Organist, and a couple of guilders to the Bellows-blowers.

The length of the largest pipe is thirty-two

the former exhibit good Pictures; the most celebrated of which, (by Lucas Van Leyden,) represents the Last Judgment. Another Picture, interesting on account of its subject, represents the famishing Inhabitants of Leyden, after they had compelled the Spaniards to raise the siege of the town, eagerly devouring the relief which was brought to them by their countrymen.

*The University* of Leyden, founded in 1575, is the most ancient in Holland; and has had among its professors and scholars some of the most learned men in Europe. It contains many objects of interest. *The Botanic Garden* merits notice; and *the Public Library* is famed for its collection of oriental manuscripts. In the centre of Leyden is a *Tumulus*, said to have been erected by Hengist, the Saxon Prince: it commands an extensive view\*.

- 2 **The Hague**—This Town, or to speak more correctly, this Village, is supposed to contain near 40,000 inhabitants. *The Voorhout* is a fine street, embellished with several elegant buildings, and the *Vyverburgh* is a handsome oblong square. The Hague is paved with light-coloured bricks, which are kept remarkably clean.

Public entertainments here are reduced to the Dutch Theatre, opened only twice a week; and the price for admittance to the boxes is something more than half an English crown.

The Picture-gallery at the Hague contains splendid Works by celebrated artists. Here are—a young Bull, considered as the *chef-d'œuvre* of Paul Potter—the Duke and Duchess of Buckingham, by Vandyck—the se-

feet, and its diameter sixteen inches; the Organ has sixty stops, four separations, two shakes, two couplings, and twelve pair of bellows.

Haerlem disputes with Mentz and Strasburgh the honour of having invented the Art of Printing; and its Bleacheries are famed for the whiteness they give to linen.

The City is neat and well built,

cond Wife of Rubens, and his Confessor, by Rubens—the Presentation in the Temple, by Rembrandt—a Game-Piece, by Weenix—a Sea-Piece, by Vernet, which Woollett has engraved—a Spanish Shepherdess, by Murillo—several first-rate Works, by Both—the Death of Abel, by Guido—and a Schoolmaster's House, by Gerard Dow.

*The old Doele*, at the Hague, is a good Hotel.

Two English miles from the Hague is Scheveling, where the Stadtholder embarked when he fled from his country. The road between the Hague and Scheveling is perfectly straight, about twenty paces broad, and shaded by beeches, limes, and oaks, of so extraordinary a magnitude, that they form to appearance an impenetrable forest.

- 3 Rotterdam—This City, reputed to contain 56,000 inhabitants, stands near the confluence of the Rotte with the Maes.

The principal Streets are intersected by Canals, deep enough to receive vessels of three hundred tons burden; and the Boom-Quay is a fine street: but the buildings at Rotterdam are completely Dutch, and consequently inelegant.

The Market-place is ornamented with a bronze Statue of Erasmus, who was born here.

Concerts are the favourite amusements in this City. The Play-house is small, but neat. Principal Inns, *The Boan Herd*; *The Maréchal de Turenne*; *The Doele*; &c.

- 4 *Helvoetsluys*—At this Port Travellers frequently embark for ——— England.

24 miles.

PRICES, PER POST-OFFICE PACKET, FROM HARWICH TO HELVOET-SLUYS; AND VICE VERSA.

	£	s.	d.
Cabin, or whole Passenger	2	14	0
Half-passenger .....	1	7	6
Four-wheeled carriage, the Charge for shipping it being paid by the owner	6	6	0
After-cabin, if a Family take it to			

themselves, from twenty-five to thirty guineas, according to the number of beds required.

These rates were established in 1815; but probably they may have been recently lowered, like those to and from Cuxhaven.

Provisions for Passengers, wine and spirits excepted, are provided by the commander of the vessel, at his own expense.

Harwich-packets sail to Helvoetsluys every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

#### ROUTE FROM AMSTERDAM TO MUNSTER.

- 9 Arnheim
  - 2 Doesburgh
  - 2 Lanaweert
  - 2 Bockhold
  - 2 Coësfeld
  - 4 Borken
  - 2 Munster—See, under GERMANY, the Route from Frankfort on the Mein through Cassel to Munster.
- 23 miles.

#### ROUTE FROM AMSTERDAM TO EMDEN.

- 5 Amersfort
  - 1½ Worthuisen
  - 2 Loo—the Castle here merits notice.
  - 3 Zwolle—The large Church, in the Market-place, is worth seeing.
  - 4 Hardenberg
  - 2 Paylen
  - 2 Sudlar
  - 3 Schwetz
  - 2 Nienschanz
  - 2 Emden—The Maison de Ville—the Arsenal—the new Church—the great Church—and the Tomb of ——— Count John II, merit notice.
- 26½ miles.

#### ROUTE FROM AMSTERDAM TO UTRECHT, BOIS-LE-DUC, AND MAESTRICHT.

- 3 Utrecht
- 5 Bois-le-Duc—The Maison de Ville is a miniature-copy of the Stadt-house at Amsterdam.

3 *Heydenhooren*

2 *Achelen*

1½ *Brée*

1½ *Asch*

2 *Maestricht*—This is a strong and flourishing Town, seated on the Maes, and embellished with handsome public edifices, and pleasant Promenades: it also contains a Theatre.

18 miles.

A barge goes daily from Maestricht to Liege, and accomplishes the voyage in six hours. The price of each seat in this vessel is twelve stivers.

#### ROUTE FROM AMSTERDAM TO LEYDEN, THE HAGUE, AND ROTTERDAM.

3 *Leyden*

2 *The Hague*—Hence to Rotterdam the country is beautiful.

3 *Rotterdam*.

8 miles.

#### ROUTE FROM NIMEGEN TO ROTTERDAM AND HELVOETSLUYS.

3½ *Thuil*

3 *Gorinchem*—The Maes (here called the Merwe) abounds with salmon. *The Castle of Lovenstein*, not far hence, was the prison of Hugo Grotius.

3½ *Kruympen*

1½ *Rotterdam*

4 *Helvoetsluys*

15½ miles.

#### ROUTE FROM NIMEGEN TO BOIS-LE-DUC AND BREDÁ.

2 *Grave*

3 *Bois-le-Duc*

1½ *Druyden*

2 *Breda*—*The Palace* here is a fine building, well fortified.

8½ miles.

#### ROUTE FROM BOIS-LE-DUC TO ANVERS.

3 *Eydenhoven*

8 *Tournhout*

4 *Oostmalle*

4 *Anvers*—The dimensions of the celebrated *Cathedral* here are five hundred feet in length, by

two hundred and forty in width; and its beautiful Steeple is four hundred and sixty-six feet high. 19 miles.

#### ROUTE FROM BERGEN-OP-ZOOM TO ANVERS.

4 *Puten*

4 *Anvers*.

8 miles.

#### ROUTE FROM AMSTERDAM TO HAMBURGH.

11½ *Zwolle*

4 *Hardenberg*

4 *Nienhaus*

3 *Lingen*

2 *Hoselunen*—*The Castle of Clemenswerth*, in this neighbourhood, merits notice.

2 *Loeningen*

2 *Kloppenburg*

3 *Wildshausen*

1 *Delmenhorst*

1 *Brême*

1 *Obern-Neuland*

1 *Fischerhude*

3 *Kloster-Seven*—The Convention of 1757 was concluded here.

4 *Buxtehude*

1½ *Kranz*

½ *Blankensee*—The situation of this village is picturesque.

2 *Hamburg*—It is necessary to cross the Elbe in order to reach Hamburg.

46½ miles.

#### ROUTE FROM HAMBURGH TO AMSTERDAM, THROUGH GRONINGEN AND LEUWARDEN.

4½ *Hornburg*

4½ *Bremervoerde*

3 *Elsfleth*—Here the road crosses the Weser.

7 *Barnhorst*

1½ *Ape*.

4 *Detron*

1 *Nieuschans*

1½ *Winschoten*

1½ *Groningen*—*The Market-place* here, called the *Bree-Markt*, is magnificent; and the *Gothic Tower* of S. Martin's Church is the loftiest building in Holland. *The Library* belonging to the University merits notice; and

*the Plantage* is a pleasant Promenade.

A variety of petrifications are found in the vicinity of this Town.

- 3 *Strohbush*
- 2 *Dockum*
- 2 *Leuwarden*
- 2 *Francker*
- 1 *Harlingen*—A handsome Town.
- 14 *Amsterdam*—In order to reach this City, it is necessary to cross — the *Zuider-Zee*.  
52½ miles.

Amsterdam, situated at the confluence of the Amstel with a rivulet called the Wye, is a fortified Town, about nine miles in circumference, and supposed to contain 217,000 inhabitants. *The Stadt-house*, a celebrated edifice, is embellished on the outside with statues, among which is a fine colossal Atlas. The Hall where criminals receive sentence, and the great Hall, together with its bronze Gates, merit notice. The Burgomaster's Apartment contains a fine Picture, by Ferdinand Bol, representing Fabricius in the camp of Pyrrhus; and another of Curius Dentatus at his frugal repast. The Council-chamber is adorned with paintings; one of which, by Vanderhelst, represents the Entertainment given by the Burgomasters of Amsterdam to the Ambassadors of Spain, in consequence of the peace of Munster. Another Picture, by Vandyck, represents an assembly of the States. The Stadt-house stands upon piles, in number said to be 13,659. *The new Church* near the Stadt-house, contains Monuments to the memory of several distinguished Dutchmen; and *the old Church*, called *Oudenkirk*, is enriched with an Organ little inferior, either in size or excellence, to that at Haerlem. There likewise is, in this Church, some fine Painted Glass. Among other public buildings, worthy notice, are, *the India-House*—*the West-Indian House*—*the Exchange*—*the Bank*—*the Town-Arsenals*—*the Admiralty*, and its *Arsenal*—and *the Orphan-Asylum*. *The Synagogue* of the Portuguese Jews is a fine one: and the Jews have a Theatre in this City, and represent Hebrew plays: there is likewise a Dutch Theatre; and also a French one; but both are ill-attended; Concerts being

the favourite public amusement. The streets of Amsterdam are, generally speaking, intersected by canals, and ornamented with trees. The carriages commonly used are fastened to a sledge, and drawn by one horse; and these vehicles may be hired for half the price of those which run upon wheels. The most wholesomely situated, and in other respects the best Inn at Amsterdam, is that in the *Doele Straat*, and where the *Table d'Hôte* is excellent.

A skilful Physician, Doctor Verbeck Singel, resides in this City.

Not far hence stand the pleasant Villages of Broek and Saardam; and in the Dock-yard belonging to the latter, Peter the Great of Russia worked as a common carpenter. The cottage wherein he lived, while thus employed, is still shown to Travellers.

A boat, to go and return from Amsterdam to Saardam, usually costs from six to nine florins.

The voyage from Amsterdam to Utrecht occupies eight hours; and is the most pleasing, in point of scenery, that can be undertaken in Holland.

The Dykes of this country, constructed to preserve it from inundations, are stupendous works, which highly merit notice.

#### POST-ROAD FROM AMSTERDAM THROUGH MUNSTER TO COLOGNE.

20½ *Munster*—See “Route from Berlin to Amsterdam. APPENDIX, GERMANY.”

- 1 *Appelhulsen*
- 1 *Dulmen*
- ¾ *Haldern*
- 1¼ *Doersten*
- 1½ *Oberhausen*
- ¾ *Duisbourg*
- 1¼ *Dusseldorf*
- 1¼ *Langenfeld*
- 1 *Cologne*

30¼ posts.

#### NEW POST-ROAD OF THE RHINE FROM COLOGNE TO FRANKFORT ON THE MEIN.

- 1½ *Bonn*—Best Inn, *The Imperial Court*.
- 1¼ *Remagen*



- 1½ *Andernach*  
 1 *Coblentz—Inns, The Hôtel de*  
    *Treves, and The three Swiss.*  
 1½ *Boppard—Inn, The Mirror.*  
 ¾ *S. Gaer—Inn, The green Forest.*  
 ¾ *Bacharach*  
 1 *Bingen—A good Inn.*  
 ¾ *Niederengelheim*  
 ¾ *Mayence*  
 1½ *Haddersheim*  
 1 *Francfort*

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13 posts.

POST-ROAD FROM AMSTERDAM TO  
BRUSSELS, THROUGH ANVERS  
AND ROTTERDAM.

- 3½ *Haerlem*  
 4½ *Sussenheim*  
 5½ *La Haye*  
 5 *Rotterdam*  
 7 *Moerdick*  
 4 *Cruysaert*  
 7 *Le Coin d'argent*  
 6 *Anvers—Inns, Le Petit Paris, La*  
    *Porte d'or, &c.*  
 5½ *Malines (Mechlin)—Inns, La*  
    *Tour Impériale, La Grue, &c.*  
 3 *Vilvorde*  
 2½ *Brussels\**

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53½ posts.

POST-ROAD FROM AMSTERDAM TO  
HANOVER.

- 1 *Naarden*

\* See the Post-road from Brussels to Paris, under "ROUTE FROM PARIS TO OSTEND, THROUGH BRUSSELS." APPENDIX. Chapter II.

- 1½ *Amersfort*  
 3 *Deventer*  
 2½ *Delden*  
 2 *Bentheim*  
 1½ *Rheine*  
 1 *Ippenbühren*  
 1½ *Osnabruck — Inn, The Black*  
    *Eagle.*  
 1½ *Boomte*  
 2 *Diepholz*  
 ¾ *Nienbourg*  
 1 *Neustadt*  
 1½ *Hanover.*

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20 posts.

POST-ROAD FROM STRASBURGH TO  
FRANKFORT ON THE MEIN†.

- ½ *Kehl*  
 1 *Bischofsheim*  
 1 *Stollhofen*  
 1 *Rastadt—Inn, The Sun.*  
 1½ *Carlsrouhe — Inns, The Golden*  
    *Cross, The Post-house, &c.*  
 1½ *Bruchsal—Inn, The Stag.*  
 1¼ *Wisloch*  
 1 *Heidelberg — Inn, The golden*  
    *Pike.*  
 ¾ *Wenheim*  
 1 *Heppenheim—Inn, The Sun.*  
 1½ *Darmstadt—The Post-house.*  
 1½ *Francfort*

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13¾ posts.

† This Route is inserted here for the use of persons who like to travel on the Banks of the Rhine.



## CHAPTER XII.

### DENMARK.

Money of Denmark—Price of Post-horses, &c.—Day-book—Passports, &c.—Route from Hamburg by sea to Helsingoer, and thence by land to Copenhagen—Route by land to Lubeck, or Kiel, and thence by sea to Copenhagen—Expense attendant upon crossing the Great Belt—ditto upon crossing the Little Belt—Copenhagen—Harbour—Population—Naval Arsenal—other objects best worth notice—Inn—Environs—Route from Copenhagen to Hamburg—Route from Copenhagen to Gothenborg.

#### MONEY OF DENMARK.

	£.	s.	d.
A skilling, in English money			
about .....	0	0	0½
16 Skillings, called a mark .	0	0	9
A crown, 4 marks:.....	0	3	0
A rix-dollar, 6 marks .....	0	4	6
A ducat, 11 marks .....	0	8	3
A hatt-ducat, 14 marks....	0	10	6

A mark is an imaginary coin. The Danes usually keep accounts in rix-dollars.

#### PRICE OF POST-HORSES, &c.

The customary price of post-horses in Denmark is sixteen skillings a horse, per German mile.

Every postillion is entitled to four skillings per German mile; and for a carriage, furnished by a post-master, the price is two skillings per German mile.

In the Isle of Funen the price is only ten skillings a horse, per German mile, during summer; but, in winter, something more.

In Zeeland, the price is fifteen skillings a horse, per German mile.

In addition to the price of post-horses, two skillings and a half per mile are paid at every barrier.

To every English carriage, containing four places, post-masters have a right to put six horses; and to every English carriage, containing two places, four horses: but three persons going in an open post-chariot of the country, and having only one trunk, are not compelled to take more than one pair of horses.

Persons who travel post in Denmark, and in the Duchy of Holstein, receive, at every post-house, a *billet*,

containing the hour, and even the moment of their departure from that station. Postillions are bound to drive at the rate of one German mile an hour; and dare not stop, nor even smoke, without permission from the Traveller; who, on changing horses, is desired to give his *billet* to the post-master; and at the same time to mention whether the postillions have behaved well or ill; and, in the latter case, they are severely punished.

Every inn has a day-book, in which the Traveller is requested to write his name, the hour of his arrival, and that of his departure; making, on the margin, his observations, and complaints, if he think himself in any respect aggrieved.

No inn-keeper can allow a Traveller to leave his house before this useful regulation has been complied with; and the day-books of every inn are examined once a month by Government.

Passports are always requisite in the Danish Islands: they are presented to the officer on guard, at the gate of every city; and, after having been inspected and signed, they are returned to their owners by a soldier, who solicits a trifling gratuity for his trouble.

Persons who like a sea voyage may embark at Hamburg, in a vessel bound for the Baltic, and land at Helsingoer; where these vessels cast anchor; and where carriages returning to Copenhagen, which is only five German miles distant, may be met with constantly.

Another way of accomplishing this journey is to travel by land either to Lubeck, or Kiel; and then proceed by sea to Copenhagen. From Ham-

burgh to Kiel is twelve German miles ; from Hamburg to Lubeck eight ; and the voyage from the latter port to Copenhagen is shorter than from Kiel : but at Lubeck Travellers pay for every trunk a tax of one rix-dollar ; and at Kiel considerably less.

EXPENSE ATTENDANT UPON PASS-  
ING THE GREAT BELT.

	Marks.	Shillings.
Embarkation of a carriage	1	8
Passage of Ditto .....	21	0
Taxes, &c. ....	3	2
Drink-money for the men who embark a carriage .	1	2
Fees to soldiers who. have the charge of passports .	0	13
Landing a carriage, inde- pendent of drawing it from the water-side to the post-house.....	0	12
Drink-money for the boat- men .....	1	0

The length of this passage is about four German miles.

EXPENSE ATTENDANT UPON PASS-  
ING THE LITTLE BELT.

	Marks.
Embarkation and passage of a carriage .....	9
Disembarkation of ditto.....	3

The length of this passage between Snoghoe and Middlefart, is only half a German mile ; but between Aroë and Assens, it is four times that distance.

No Foreigner is allowed to enter Copenhagen without having a pass-  
port ; and, on quitting this City, it is necessary to procure, from the High-  
President, another passport, which costs three marks.

Copenhagen, the Metropolis of Den-  
mark, and called in the Danish lan-  
guage, *Kiøbenhavn*, stands on the  
Island of Zeeland ; and is defended by  
four royal Castles, and embellished  
with a fine Harbour, formed by a  
large Canal flowing through the City,  
and capable of receiving five hundred  
ships ; though it admits only one at a  
time.

Copenhagen has suffered much from  
the ravages of war ; but, some years

since, it contained above 90,000 in-  
habitants, and a peculiarly fine *naval  
Arsenal*, which still merits notice.  
Among other objects best worth ob-  
servation in this City are, *the Uni-  
versity*, founded in 1745, and richly  
endowed—*the Library* belonging to  
the University—*the Cabinet of Na-  
tural History*—*the Royal Museum*—  
*the Royal Library*, containing 120,000  
volumes—*the Church dedicated to the  
Saviour*, and *that dedicated to the  
blessed Virgin*—*the Seminary for naval  
Cadets*—*the Academy of Painting  
and Sculpture*—*the Barracks*—*the  
Equestrian Statue of Christian V.*—  
*the Exchange*—*the ruins of the Castle  
of Christianburgh*—*the Obelisk erected  
in 1793*, to commemorate the deliver-  
ance of the peasants from the chains of  
feudal slavery ; which was effected by  
the intercession of Frederick VI, when  
heir-apparent to the throne—*the Statue  
of Frederick V*—and *the Theatre* \*.

*The grand Hôtel* is a good Inn.

About twenty English miles from  
Copenhagen stands *Fredericsburgh*,  
the most splendid Royal Residence in  
Denmark : and near Helsingoër, is a  
*Royal Villa*, supposed to have been built  
upon the ground formerly occupied  
by the palace of Hamlet's father :  
and in an adjoining Garden is shown  
the spot where, according to tradition,  
that Prince was poisoned.

*Jaegerspreis*, about six German  
miles from Copenhagen, also belongs  
to the Royal Family : and stands in a  
Park, which contains several ancient  
Tombs of northern Heroes ; together  
with the Monuments of Tycho Brahe  
and Bernsstorf.

*Marichust*, a Royal Villa about five  
German miles from Copenhagen,  
commands a remarkably fine view ;  
and the road to Eenroom likewise  
exhibits beautiful scenery.

ROUTE FROM COPENHAGEN TO  
HAMBURGH.

German miles.	
4	Roeskilde— <i>The Cathedral</i> here contains the Tombs of the Danish Kings : and the water in this Town is excellent.

\* Several of the finest [works of the Che-  
valier Thorwaldsen are destined to enrich

the royal Collection of Sculpture at Copen-  
hagen.

- 4 Ringstedt — Between Ringstedt and Slangense is the celebrated *College of Sora*.

The principal Church at Ringstedt contains the Tomb of Canute, and is likewise the burial-place of other Danish Princes.

- 4 *Slangense*

- 2 *Korsoër*—Here Travellers embark upon the Great Belt.

- 4 *Nyborg*

- 4 Odensee—This is the Capital of the Isle of Funen.

- 5 Assens—Here Travellers cross the Little Belt.

- 2 *Aroësund*

- 2 *Hadersleben*

- 4½ *Apenrade*

- 4½ *Flensborg*—A safe Port, capable of admitting very large vessels.

- 4½ Sleswick—This is the Capital of the Duchy of Sleswick.

- 3½ *Rendsborg* — Here the Eyder marks the boundary between Germany and Denmark.

- 3 *Rommel*

- 3 *Itzcho*

- 3½ *Elmshorn*

- 2½ *Pinneberg*

- 3½ *Hamburg*

62½

ROUTE FROM COPENHAGEN TO  
GOTHENBURG.

German  
miles.

- 6 *Helsingborg* — Between Copenhagen and Helsingborg Travellers cross the Sound, and enter Sweden.

Swedish  
Miles\*.

- 1 *Fleminge*

- 1½ *Engelholm*

- 1½ *Margaretha-Torp*—Hence to Karup the road is very hilly.

- 1 *Karup*

- 1½ *Laholm*—Here is a fine Fall of the Loga-Strom.

- 2½ *Halmstat*

- 1½ *Quibille*

- 1½ *Sloeinge*

- 1½ *Falkenberg*

- 1½ *Marup*

- 1½ *Warberg* — This is a safe Port.

- 2 *Bacha*

- 1½ *Alsa*

- 1½ *Kingsbaka*

- 1 *Kjarra*

- ¾ *Gothenborg*.

6 German miles.

1½ Swedish miles.

CHAPTER XIII.

SWEDEN AND NORWAY.

Money—Price of Post-Horses, &c.—Route from Stralsund to Stockholm, through Carlsrona—Stockholm—Population—Harbour—Streets—Royal Residence—other objects best worth notice—Promenades—Public Amusements—Inns—Environs—New Upsala—Spot where the Kings of Sweden in ancient times were elected—Iron Mines—Route from Stockholm to Upsala—ditto from Stockholm to Gothenborg—Description of that Town—Prices per Packet from Gothenborg to Harwich—Route from Gothenborg to Christiania and Bergen.

MONEY OF SWEDEN.

The common currency of this country is paper; of which there are two kinds, namely Bank-paper, and Government - paper, distinguished from each other by the word *Banco* being added to the first, and *Rix-geld* to the second. They are of very different value; Government-paper having suffered a depreciation of

above thirty per cent.; while Bank-paper continues at par. Calculations are generally made in Government-paper; so that payments either in Bank-paper, or copper, go for one-third more than their denomination.

Gold and silver coins can seldom, if ever, be met with; but the following copper coins are in common use.

\* One mile of Sweden is about one mile and a half of Germany.

Rundstycks ..... 12 of which make 1 skilling.

Stivers ..... 4 of which make 1 skilling.

Skillings ..... 8 of which make 1 dollar.

Forty-eight skillings, or six dollars, make one rix-dollar, in value from two to three English shillings, according to the Exchange.

The Bank notes are of the following kinds :

8 Skillings—12 skillings—24 skillings—1 rix-dollar—2 rix dollars—3 rix-dollars—and so on, up to 30 rix-dollars.

The Government-notes are of the following kinds :

16 skillings—32 skillings—1 rix-dollar—2 rix-dollars.

Accounts are usually kept in rix-dollars.

#### PRICE OF POST-HORSES, &c.

The charge for every post-horse, per Swedish mile (rather more than six English miles and a half), is, at Stockholm, sixteen skillings Banco—in several other Towns, twelve skillings Banco—but in some of the country villages only eight skillings Banco.

Every postillion is entitled to one skilling and a half per station ; and with four skillings they are well satisfied.

The hostler at each station is entitled to one skilling.

To heavy carriages post-masters frequently put six or seven horses.

Foreigners who take their own carriage to Sweden, should likewise take harness ; and also be especially careful to chain one of their wheels when going down hill.

Foreigners, on arriving in Sweden, should provide themselves with a passport from the Governor of the Province they happen first to enter. They should likewise solicit from the Governor of the first town through which they pass, an order for post-horses : it is also requisite, in many parts of this country, to send forward a person, called a *Förebud*, to bespeak the number of horses wanted by the Traveller at every post. The expense of employing a *Förebud*, is

one silver dollar per station ; but if horses thus ordered wait for the Traveller beyond the time appointed by him, the post-master has a right to one silver dollar an hour for this detention.

Every post-house contains a day-book, in which Travellers are required to enter their name and rank, the time of their arrival, the place they came from, and whither they are going ; the number of horses they want, their complaints, if they have any to prefer against the post-master, and also the time of their departure. This day-book is inspected every month by Government.

The roads throughout Sweden are excellent ; and no tolls are demanded, unless it be on crossing bridges ; neither do robbers infest the highways : but postillions, during winter, are apt, in order to save ground, to drive over lakes not thoroughly frozen ; and, during spring, for the same reason, to venture upon sheets of ice beginning to thaw ; in consequence of which practice so many lives have been lost, that Travellers should never permit their drivers to quit the great road.

Foreigners who take their own carriage across the Sound pay high for its passage : but travelling carriages on sale, may frequently be met with at Helsingborg and Gothenborg ; and open carriages of the country (a sort of cart, hung upon springs, and sufficiently large to contain two persons, and one trunk), may always be procured for eight or ten crowns.

The rate of posting in Sweden is from seven to ten English miles an hour.

Travellers should take provisions with them from city to city ; because the eatables found in small towns and villages are not good.

#### ROUTE FROM STRALSUND THROUGH CARLSCRONA TO STOCKHOLM.

Persons who design crossing the Channel to Ystad should endeavour to announce their intention either on a Saturday or a Monday morning, at the post-office at Stralsund. The public packet-boat sails from Stralsund toward night, and arrives at Ystad next day.

The prices per public Packet are—

	Crowns. Skillings.	
For every cabin-passenger, one trunk, and one portmanteau inclusive .....	2	36
For every servant .....	2	12
For every horse .....	2	12
And for every four-wheeled carriage...4 or 5		

A private yacht may be hired for seventy rix-dollars, drink-money, and other trifling expenses not inclusive.

Stralsund contains near 11,000 inhabitants: its *Cathedral* merits notice; as do *the Church of S. Mary*, and its *Organ*; *the Town and College Libraries*; and *the Cabinet of Natural History*.

Swedish miles.

16 *Ystad*—This Town is small, but well built; and the German Hotel is the best. In the vicinity of Ystad is the Castle of Marswinsholm.

$\frac{1}{8}$  *Herrenstad*

$1\frac{1}{8}$  *Tranas*

$1\frac{1}{8}$  *Andrarum*

$1\frac{1}{8}$  *Degeberga*

$1\frac{1}{8}$  *Nebbelof*

1 *Christianstad*—This is a strong Fortress, where Travellers should take care to have their passports countersigned.

The gates of the Town are shut every night at ten o'clock. The trade carried on here is considerable; and among the objects best worth notice are, *the Arsenal—the Governor's Residence—the principal Church—and the Bridge*.

1 *Fielding*

$1\frac{1}{8}$  *Gadenry*

$1\frac{1}{8}$  *Norjo*

$1\frac{1}{8}$  *Assarum*

1 *Trensum*

$1\frac{1}{8}$  *Stoby*

$1\frac{1}{8}$  *Ronneby*

$1\frac{1}{8}$  *Skillinge*

$1\frac{1}{8}$  *Carlsrona*—This Town, supposed to contain 15,000 inhabitants, possesses a Harbour, capable of receiving an hundred ships of the line; and is celebrated for its covered Docks: and likewise for an artificial rise and fall of water, constructed to remedy the want of the ebb and flow of the tide.

$\frac{3}{8}$  *Rubbetorp*

$1\frac{1}{8}$  *Killeryd*

$1\frac{1}{8}$  *Fur*

$1\frac{1}{8}$  *Emmeboda*

$1\frac{1}{8}$  *Ericksmala*

$1\frac{1}{8}$  *Kulla*

$1\frac{1}{8}$  *Lenhofsta*

$1\frac{1}{8}$  *Nybbeled*

$1\frac{1}{8}$  *Stokdorp*

2 *Stwetland*

$1\frac{1}{8}$  *Bransmala*

$1\frac{1}{8}$  *Ecksioe*—*The Church* here merits notice; and between this place and Berga are three Stones, inscribed with Runic characters.

$1\frac{1}{8}$  *Bone, or Berga*

2 *Sathella*

$2\frac{1}{8}$  *Hester*

$1\frac{1}{8}$  *Dala*

$\frac{3}{8}$  *Moelby*

$1\frac{1}{8}$  *Bankeberg*

1 *Linköping*—This Town contains a celebrated *College*, and a fine *Cathedral*.

$1\frac{1}{8}$  *Kumla*

$1\frac{1}{8}$  *Brink*

$1\frac{1}{8}$  *Norköping*—This is one of the handsomest and one of the most commercial Towns in Sweden; it contains 9000 inhabitants.

$\frac{3}{8}$  *Oby*—The lofty marble mountains of Kolmorden begin here.

$1\frac{1}{8}$  *Krokek*

$1\frac{1}{8}$  *Wreta*—At Staffsæ, near Wreta, is a rich iron mine.

$1\frac{1}{8}$  *Jaeder*

$1\frac{1}{8}$  *Niköping*—This is a large and handsome commercial Town.

$2\frac{1}{8}$  *Swardbro*

2 *Oby*

$1\frac{1}{8}$  *Pilkrog*

$1\frac{1}{8}$  *Soedertellje*—From Soedertellje to Stockholm, Travellers have the option of going by water.

2 *Fithie*

$1\frac{1}{8}$  *Stockholm*—Two roads, the one eighty Swedish miles and one-eighth, the other eighty-one and seven-eighths, in distance, lead from Stralsund through Jonkop—ing to Stockholm.

84 Swedish miles.

The site of Stockholm, the Metropolis of Sweden, is singular, romantic, and beautiful.

This City stands on seven small rocky islands of the Baltic, besides two peninsulas: its edifices are built on



piles; and the number of its inhabitants is supposed to be 76,000.

The Harbour, though difficult of access, is extensive and convenient; and of such a depth, that ships of the largest burthen can approach the Quay, which is lined with capacious warehouses. The streets rise one above another in an amphitheatrical shape, and are crowned by the *Regal Palace*, a large, quadrangular, and magnificent structure. A long Bridge, composed of granite, forms the approach to this Palace; opposite to which (at the other extremity of the Bridge,) is a Square, adorned with an Equestrian Statue of Gustavus Adolphus, and containing two handsome edifices, namely, the Palace of the Princess Sophia, and the Italian Opera-house. The Furniture of the regal Palace is superb; and among the Pictures, several of which merit notice, is a celebrated Combat of Animals. The Statues were collected by Gustavus III; many of them are antique; and the Endymion belonging to this collection is particularly admired.

The Church of *S. Nicholas* contains a good Picture of the Last Judgment, and a Statue of *S. George*—in the Church of *Riddarholm* are the Tombs of the Swedish Kings; and on that of Charles XII, are a Club, and a lion's skin—characteristic ornaments! Opposite to the Hotel de Ville is the Statue of *Gustavus Vasa*; and, on the Quay, that of *Gustavus III*. The *Maison des Nobles*, and the *Arsenal* merit notice; and the prospect from the Tower of *S. Catharine* is particularly beautiful.

Stockholm contains a royal Academy of Sciences; a royal Academy of Painting and Sculpture; a royal Cabinet of Natural History; and a royal Cabinet of Medals; all of which merit notice; as do the royal Library, the Library belonging to the Academy of Sciences, and the Studio of *Sergel*, a celebrated Sculptor.

The principal Promenades are, the King's Garden; the royal Hop-Garden; the Park, and the Bridge of Boats. The public amusements con-

sist of Italian operas, Swedish plays, concerts, and balls; the two last being given by Clubs, called the *Amaranth*, the *Narcissus*, &c.

Among the principal Inns are, *The English Tavern*; *the Crown*; and *the Cave of Bacchus*. The English Tavern furnishes Travellers with breakfast and dinner; the other Inns provide breakfast only\*: there is, however, a Club, called the *Selskapet*, which furnishes a dinner daily to as many of the members as may choose to partake of it. The dinner costs about twenty-pence English a head; liquors, ice, and coffee, not included; and every member has power to introduce a Stranger for one month†.

In the neighbourhood of this City is the Royal Palace of *Ulricsdal*, which contains the Library of Queen *Ulrica Eleonora*; a Cabinet of Natural History, arranged by *Linnæus*; some paintings, and a statue of King *Frederick*.

*Drottningholm*, a very large edifice, finely situated on the banks of the *Mœlar*, is another Royal Residence, in the vicinity of Stockholm; and contains a Cabinet of Natural History, arranged by *Linnæus*: here likewise is a Picture Gallery.

On the way to *Drottningholm* stands a Rock, called the *Royal Hat*; and upon which an iron hat is now placed in memory of *Eric II*; who, being pursued by enemies, jumped off this Rock, and thereby lost his hat, but saved his life.

*Haga* is a small and elegant Royal Villa, situated very near Stockholm; and about forty-five English miles from this Metropolis stands *New Upsala*, formerly the Capital of Sweden, and built near, if not actually upon, the foundations of *Old Upsala*, a place of high antiquity; and, previous to the introduction of Christianity in Sweden, the abode of the high-priest of *Odin*.

*Upsala*, so called from the river *Sala*, which runs through it, is a well-built Town, containing about 3,500 inhabitants, and the most celebrated University of northern Europe, instituted by *Steno Sture*, in 1476, and parti-

\* The price of breakfast at an hotel is about two English shillings per head, and the price of apartments from ten to fifteen English shillings a room per week.

† The price paid for washing linen in Sweden is exorbitant, and so likewise are the wages demanded by travelling servants.

cularly patronised by Gustavus Adolphus. Its Library is open to the public on Wednesdays and Saturdays; and consists of above 60,000 printed volumes, and about 1,000 manuscripts; among which is the celebrated *Codex Argenteus*, or translation of the Gospels into the Gothic language: the leaves are stained with a violet colour, the letters are capitals, and were all originally done in silver, except the initial characters, and a few passages which are done in gold \*.

The Cabinet of Natural History and Botanic Garden were arranged by Linnæus.

The Cathedral, begun in the thirteenth century, under the direction of Bonneville, a Frenchman, is deemed one of the handsomest churches in Sweden, and particularly deserves attention on account of its monuments, ancient and modern, (among which are those of Gustavus Vasa and Linnæus,) the treasures of its Sacristy, and the Shrine, wherein rests the mortal part of King Eric.

About seven English miles from Upsala is the spot where the Kings of this country, in very ancient times, were elected: it lies in the middle of the plain of Mora; and is distinguished by the remains of several Runic Stones; on the largest of which, called The Morasten, the Sovereigns were enthroned: their names, and the year when each was elected, were inscribed upon another of these Stones.

Not far from Upsala is the iron Mine of Dannemora, reputed to produce the best iron in the world; and upward of ninety fathoms in depth.

This mine has been worked for near five centuries; and persons who wish to examine it descend in a bucket to the spot where the miners are employed.

#### ROUTE FROM STOCKHOLM TO UPSALA.

- 2 Rotebro
- 1½ Mäerstadt
- 1½ Alsiike
- 1½ Upsala

7 Swedish miles.

\* Ulphilas, a bishop of the Goths, flourished under the Emperor Valens; and was the first person who translated the Bible into the Gothic

#### ROUTE FROM STOCKHOLM TO GOTHENBURG.

- 1½ Barkarby
- 1½ Tibble
- 2 Gran
- 1½ Lisslena
- 1 Enköping—Here are ruins of Convents and Churches.
- 1 Nigwarn
- 2 Westeras—The Cathedral and its Tower merit attention.
- 2 Kolbek
- 1½ Kiæping
- ½ Oestuna
- 1 Arboga—The Canal of Arboga unites the Lakes of Hielmar and Mœlar. In the environs of Arboga are several Antiquities, supposed to have been the work of very ancient northern nations; and a Forest, in which it is imagined that their religious ceremonies were performed.
- 1½ Faelingsbro
- 1½ Glantshammer
- 1½ Orebro
- 1 Mosos
- 1 Blakstad
- 2 Wiby
- 2 Bodame
- 2½ Hoswa
- 1½ Walla
- 2 Binneberg
- 2 Skiaerf
- 1 Skara
- 1½ Wonga
- 2 Wedum
- 1½ Siæfde
- 2½ Alingsos
- 1½ Ingarid
- 1½ Lerum
- 2 Gothenborg

47½ Swedish miles.

This Town, supposed to contain 25,000 inhabitants, is placed in a picturesque situation on the banks of the Gotha: and among the objects best worth attention here, are, the four Bridges—the Swedish Church, and its Cupola—the German Church—the College, and its Library—the India-House—the little Gothic Castle of West-Gotha—the Vauxhall—the Promenades of Carlsport, and the

language: his translation of the Gospels is the only part of this work now extant.

*View from the summit of the Otterhollen.*

The Hotels at Gothenborg are expensive, but not good. An apartment, consisting of two rooms only, can seldom be obtained under a sum equivalent to twenty-five English shillings per week. Breakfast costs from eighteen-pence to two shillings, English money, per head; dinner these hotels do not furnish.

Harwich-Packets sail to Gothenborg every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a week, if possible.

	£.	s.	d.
The price paid by a Cabin-Passenger, unless recently lowered, is.....	14	5	6
The price paid by a Half-Passenger.....	7	13	6
The price for conveying a four-wheeled carriage....	15	15	0

#### ROUTE FROM GOTHENBORG TO CHRISTIANIA.

2½	Lahall
1½	Cattleberg
1½	Edet-Luck
1	Forss
1	Gerdeim
1	Trolhaëtta—The magnificent Cataracts and Sluices of Trolhaëtta are well worth notice.
1½	Wenersborg
1	Almas
1	Raknebo
1½	Herrstadt
1½	Quistroëm
1½	Swarteborg
1	Ratalshed
1½	Stede
1½	Skyalleryd
¾	Wick
1	Est
¾	Stroëmstadt
1½	Stogdal
1½	Helle
¾	Fredericshall—Here are some handsome public buildings.
	The spot where Charles XII expired is usually visited by Travellers.
1½	Guslund
1½	Thune
1½	Kaelshuset
1½	Willingen

1½	Soner
1	Sunbije
1	Korsegarten
1	Schulsjoryd
2½	Christiania.

38½ Swedish miles.

This Town, the Capital of Norway, is situated in a spacious valley, and supposed to contain between nine and ten thousand inhabitants.

#### ROUTE FROM CHRISTIANIA TO BERGEN.

2	Asker—The road leading to Asker is excellent; and the situation of that place beautiful.
	Here are Rocks of a stupendous height.
2	Bragernes
¾	Gusnestro
1½	Simonstadt
1½	Sunby
1½	Nordby
¼	Hiemb
¼	Asken
1	Stecholt
¼	Hochstedt
1	Skeen
1½	Brewig
1½	Eeg
¾	Wallekirch
3	Krageron
2	Oster-Risöer
¼	Groenesund
¼	Moene
1½	Ongestadt
½	Berge
1	Waage
1½	Assen
1	Sansted
½	Nederneskonges
1	Grimsted
1	Hogested
1½	Magested
1½	Birkeland
1	Obel
1	Wee
2	Christiansund—This is a considerable Town and Port.
4	Mandal
1½	Spangelreid
1½	Porshafen
1½	Farsund
1	Bistereid
2	Hitteroë
1½	Sognedall
2½	Eggersund

- $1\frac{1}{2}$  Sirevog  
 1 Qualleen  
 $1\frac{1}{2}$  Hoberstadt  
 $1\frac{1}{2}$  Brune  
 $\frac{1}{2}$  Opevad  
 $\frac{1}{2}$  Ganu  
 $2\frac{1}{2}$  Stavanger—The Cathedral here  
 is better worth notice than any  
 other in Norway, that of Dron-  
 theim excepted,  
 5 Karsund

10 Bergen.

60 Swedish miles.

This is the largest and most commercial Town in Norway, and contains near 20,000 inhabitants: its Port is remarkably safe; and its *Cathedral—German Church—Castle—Hospital—and Magazines*, merit notice. Here are public Seminaries; and a Society for the encouragement of useful enterprises,

## CHAPTER XIV.

### RUSSIA.

Money of Russia—Price of Post-horses, &c.—Podaroshna—other requisites for Travellers in Russia—Russian Voiturins—Passports—Route from Riga to Petersburg—Population of Petersburg—situation of that City—Streets—Admiralty—Admiralty Quay—Isaac-Platz, and Equestrian Statue of Peter the Great—Church of S. Isaac—Summer Palace—Marble Palace—Winter Palace and its Church—Hermitage—Imperial Collection of Paintings and Academy of Sciences—Fortress—Church of the Holy Virgin of Casan—other Edifices, &c., which deserve notice—Seminaries—Charitable Institutions—Manufactories—Cottage inhabited by Peter the Great—Promenade and other public Amusements—Inns—Cronstadt—Royal Villas—Formalities required before Foreigners can quit Petersburg—Route from Petersburg to Moscow—account of the latter City—Route from Petersburg to the Frontier of Sweden—Route from Moscow to Grodno—Route from Moscow to Riga, and the Frontier of Prussia.

#### MONEY OF RUSSIA.

- A copeck . 2 denuscas—in English  
 money something less than  $\frac{1}{2}d$ .  
 An altin . . 3 copecks  
 A grievener . 10 copecks  
 A polpotin . 25 copecks  
 A poltin . . 50 copecks  
 A rouble . 100 copecks  
 A Xervonitz 2 roubles

A copeck is an imaginary coin.  
Accounts are kept in roubles.

#### PRICE OF POST-HORSES, &c.

The usual price of post-horses in Russia is two copecks a horse per verst, (near two-thirds of an English mile;) unless it be a verst-royal, when the price is doubled.

A Russian postillion cannot demand more than one copeck a horse per verst; but Travellers generally give five copecks per verst, which is deemed liberal payment.

Post-masters are directed by the Imperial Ukase, to put three horses

to every carriage containing two or three persons.

Between Perm and the Government of Tobolsk, between that Government and Uffa, and likewise on the roads beyond these districts, only one copeck per verst is paid for each horse from October till April; and in the Governments of Tobolsk and Irkutsk only half a copeck. In the territory of Kolhyvano and Vorsnesenski the price varies according to the season; one copeck being charged from April till October, and only half that sum from October till April.

No person is allowed to travel post without having first obtained an order for post-horses, signed by a Governor civil or military: and every Traveller, on receiving this order, which is called a *Podaroshna*, must pay a tax of one copeck per verst for every horse mentioned in the order.

The consequence of the low price of post-horses is, that Foreigners frequently find it difficult to obtain them; but, exclusive of this circumstance, the posts are well served. The hor-

go remarkably quick, whether harnessed to wheel-carriages or sledges; and at every verst stands a post expressing the distance from the last town to the next. During winter it is usual to travel in sledges; which proceed with such velocity, that a journey of two hundred and fifty versts may be accomplished in twenty-four hours. The common Russian wheel-carriage, for travelling, is called a *Kibitka*, and resembles a cart.

Travelling beds and sheets are absolutely necessary in this country; a bed being a scarce commodity even in cities; and always unattainable at a village-inn. It is likewise requisite to take provisions from town to town.

Russian Voiturins have fleet horses, and a great deal of custom. The real, if not the ostensible Voiturins are the Post-masters: for when their post-horses are not employed by order of Government, they have the privilege of letting them out for hire; charging five copecks per verst on the great roads; but on the cross roads only three: and when all the post-horses are engaged, they furnish Travellers with what are called Peasants' horses; charging for these an advanced price; and demanding much more than they take.

No Foreigner can enter Russia without having a passport signed by a Russian Minister: and persons who travel in this country, should neither leave their carriages unlocked, nor unguarded; because the common people are inclined to thieve.

#### ROUTE FROM RIGA TO PETERSBURGH.

Riga, next to Petersburg, the most commercial Town of the Russian Empire, is seated on the Duna; and contains within its fortifications about 9000 persons; and in its suburbs, about 15,000. Among the most remarkable edifices here, are *The Hôtel de Ville—the Exchange—the Imperial Palace—the Cathedral—the Arsenal—S. George's Hospital—St. Peter's Church—the Russian Hospital—the Theatre—and the Custom-house*. The Floating Bridge thrown over the Duna, and the Gar-

den of Vitinghof, are the principal Promenades.

Riga contains several good Private Lodgings; and two tolerable Inns; the best of which is, *La Ville de Petersbourg*.

Versts.

11 *Neuenmühlun*—Government of Riga.

15 *Kilkensfehr*—A sandy road. *Passage of the Aa*.

19 *Engelhardshof*

21 *Roop*—This Town is adorned with handsome edifices.

22 *Lenzenhof*

18 *Wolmar*

18 *Stakeln*

21 *Gulben*

*Passage of the Embach*.

18 *Toilitz*

22 *Kuikatz*

24 *Uddern*

25 *Dorpat*

23 *Iggafes*

23 *Torma*

Lake of Peypus, which divides the Governments of Riga and Petersburg.

25 *Nennal*—Government of Petersburg.

14 *Rana-Pungern*

24 *Klein-Pungern*

Here Travellers going to Petersburg quit the Lake of Peypus.

20 *Kiew*—The Gulf of Finland is discoverable here.

11 *Fokenhofs*, or *Kudley*—The road lies near the banks of the Gulf.

17 *Waiwara*

22 *Narva*—Travellers whose passport is not sealed by the Emperor, are visited by the custom-house officers here.

22 *Jamburgh*

*Passage of the Narowa*.

15 *Opolie*

25 *Czerkowitz*

22 *Kaskowa*

19 *Kiepen*

25 *Strelna*

17 *Petersburgh*—Superb Villas, and other handsome buildings, form the avenues to this splendid Capital.

558 versts, about 370 English miles.

The account given of Petersburg

by Mr. James, a modern Traveller, is so minute, and at the same time so accurate, that persons possessed of his "Journal of a Tour in Germany, Sweden, Russia, and Poland," can require no further information respecting the Metropolis of the Russian Empire: but to persons who are not fortunate enough to possess his work, the following account may, perhaps, be acceptable.

Petersburgh is said to contain about 200,000 inhabitants, exclusive of Cronstadt, a Fortress which defends the entrance of the Neva, and is the principal station of the imperial navy. Petersburgh stands on both sides of the Neva, between the Lake Ladoga and the Gulph of Finland; and is built partly upon the continent, and partly upon islands in the mouth of the river; the right bank displaying the old Town, and the left bank the new one; through which pass three Canals, ornamented with Bridges, and magnificent Quays of Granite. The streets of the new Town are, generally speaking, spacious; three of them, which meet at the admiralty, being of an extraordinary length; and these streets are intersected by others embellished with handsome esplanades. *The Admiralty* has a façade of more than a quarter of an English mile in length, adorned with six porticos, and surmounted by a gilt dome and spire; and at the back of this immense structure is the Dock-yard. *The Admiralty-Quay*, erected by Catherine II, does honour to her memory. Among several other objects which merit the attention of a Traveller are *the Isaac-Platz*, ornamented with an Equestrian Statue, in bronze, of Peter the Great, by Falconet; and representing Peter in the act of mounting an eminence, the summit of which he has nearly attained: his right-hand is stretched out, as if he were blessing his people; while, with the left, he holds the reins. An enormous rock of granite which, when transported to Petersburgh from the morass wherein it was found, weighed above fifteen hundred tons, forms the pedestal. The statue is said to be a striking likeness of Peter, and cost the Empress Catherine II, by whom it was erected, 424,610 roubles. — *The Church of S. Isaac*, a magnifi-

cent, though a heavy edifice of hewn granite—*the Imperial Summer Palace* (a beautiful specimen of architecture) and *its Public Garden*—*the Marble Palace*, built by Catherine II, for Prince Orloff—*the Imperial Winter Palace*, which contains the Jewels of the Crown, and the famous diamond purchased by the Empress Catherine of a Greek, to whom she paid for it 450,000 roubles, and a pension of 100,000 livres-tournois for life—*the Church belonging to this Palace*—*the Hermitage*; which, notwithstanding its name, contains magnificent apartments, and a summer and winter garden; the first, in the Asiatic style, occupying the whole level roof of the edifice, the other being a spacious hot-house, adorned with gravel-walks, orange-trees, and parterres of flowers, and peopled with birds of various climates—*the Imperial Collection of Paintings*—*the Imperial Academy of Sciences*, which contains a Library rich in Chinese and Slavonian manuscripts: (here also are instructions relative to a code of laws, written by the hand of the Empress Catherine.) The Academy likewise contains a Museum of Natural History particularly rich in ores (among which is a mass of native iron 1656lbs. in weight); a collection of Rarities, comprising a variety of ornaments found in the tombs of Siberia, many being of massive gold and very elegant workmanship; idols brought from Siberia; arms and dresses of the various inhabitants of the Russian Empire: among which are Japanese habits and armour; a collection of coins; and a waxen figure of Peter the Great, the features of which were taken from a mould applied to his face after death. — *The Fortress, or Citadel*, which is surrounded by walls of brick faced with hewn granite, and contains *the Cathedral of S. Peter and S. Paul*, a noble edifice adorned with a spire of copper gilt. Here are deposited the remains of Peter the Great, and most of his successors: and in the Fortress is preserved a four-oared boat, said to have been the origin of the Russian navy, and called, by Peter, the little Grandsire. *The Church of the Holy Virgin of Casan*; a splendid edifice, recently built, and supposed to have cost 15,000,000 of



roubles. The architect was a Russian slave, by name Woronitchki, and educated at the Imperial Academy—the *Lutheran Church of S. Anne*—the *Convent and Church of S. Alexander Newski*—the *new Exchange*—the *Statues of Suwarrow and Romanzow*—the *great Theatre*—the *Quays of Newa, Fontaka, and Koika*—the *great Market*—the *new Bank*—and the *Arsenal*, which contains trophies and armour belonging to various nations.

The *Corps des Cadets*, the *Convent des Demoiselles nobles*, and the *Institute of Catherine*, are excellent seminaries for the education of the nobility, and some children of inferior rank. The annual income of the first is 30,000*l.* sterling; and the two last are richly endowed; and likewise enjoy the advantage of being patronised and constantly inspected by the Dowager Empress.

The *general Hospital*, the *Foundling Hospital*, the *Asylum for the Deaf and Dumb*, and the *Asylum for Widows and Orphans*, are munificently endowed; and remarkably well conducted charities.

The Imperial Cotton Manufactory, the Imperial Plate-Glass Manufactory, the Imperial Tapestry, Porcelain, and Bronze Manufactories, and the Iron Foundry, merit notice.

The Cottage inhabited by Peter the Great, while he constructed the Fortress, stands in the old Town; and is still shown to Travellers. It contains but three rooms, only eight feet in height, and the largest not more than fifteen feet square. A boat, made by the Czar himself, is kept near this Cottage.

The most frequented Promenade at Petersburg is the Boulevards, which consists of three avenues of trees carried round three sides of the Admiralty: the public amusements are concerts, given in the Hall of Music, and exhibitions in the Theatres.

The best Inns are, *La Ville de Londres*—*La Ville de Grodno*—*La*

*Ville de Paris*—and *L'Hôtel de Madrid*.

The Fortress of Cronstadt, its Arsenal and Docks, merit notice; but cannot be seen without permission from the Governor.

There are twelve Royal Villas in the neighbourhood of Petersburg. *Tschesme* contains portraits of the reigning Princes of Europe—*Tsar-skoe-Zelo*, about fifteen English miles from the Metropolis, contains a room incrustated with amber; and a garden which merits notice; but the house is too gaudy—*Peterhof*, about five miles further distant, is called the Versailles of the North.

It is necessary that Foreigners, previous to quitting Petersburg, should have their names advertised three times in the gazette; which, added to the formalities required for obtaining the *podaroshna* and passports, occupies some time.\*

#### ROUTE FROM PETERSBURGH TO MOSCOW.

22 *S. Sophia*—District-town. Government of Petersburg—A few versts from Petersburg begins the wooden road constructed by Peter the Great; and consisting of a platform of small trees which, when not neatly joined together (and this frequently occurs) is so rough, that the Russians, in order to mitigate the inconvenience, fill their travelling carriages with soft pillows.

The country between Petersburg and Moscow is covered, generally speaking, with thick forests of birch and fir.

- 11 *Igora*
- 25 *Tossna*
- 32 *Pomerania*—Government of Novgorod
- 25 *Tischoudovo*
- 24 *Spaskaja-Poliste*
- 24 *Podberezie*
- 22 Novgorod — Government-town. Novgorod, supposed to have

\* The distance from Petersburg to Cronstadt is, by land, 47 versts.

From Petersburg to Vyborg, 139 versts.

From Petersburg to Smolensko, 838 versts.

From Petersburg to Archangel, 1,145 versts.

From Petersburg to Astracan, 1,479 versts. The Almanack published yearly by the Academy of Sciences at Petersburg contains a table of the Russian towns, with their distances from Petersburg and Moscow.

been founded in the fifth century, and once so potent as to have been called "The Resistless," possessed during the plentitude of its power, upward of 400,000 inhabitants: and though now depopulated, and hastening fast to decay, it still exhibits vestiges of former magnificence; among which are *the Walls of the Kremlin*, and *the Church S. Sophia*, containing the Tombs of Valdomir and Feodor; together with curious specimens of architecture, and paintings supposed to have been executed previous to the revival of the Arts in Italy. Its brazen Gates are reported to have been brought from the Crimea at the time of Valdomir's expedition against the Greek empire.

- 35 *Bronnitzi*
- 27 *Zaiffova*
- 31 *Krestzi*—District-town.
- 16 *Rachino*
- 22 *Jagelbitzi*
- 22 *Zimogorie*
- 20 *Jedrovo*
- 36 *Kotilovo*
- 36 *Wischnei-Wolotzek*—District-town  
—Government of Tver.
- 33 *Widropouskoe*
- 38 *Torjock*—District-town.
- 33 *Mednoe*
- 30 *Tver* — Government - town —  
handsome, very commercial, and  
seated on the Volga.
- 26 *Wosskresenkoe*
- 31 *Zadivovo*—Government of Mos-  
cow.
- 26 *Klin*—District-town.
- 31 *Pecheki*
- 22 *Tschernaia-Griasse*
- 28 *Moscow*.

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728 versts, about 520 English miles.

Moscow, the ancient Capital of the Russian empire, and thirty-five versts in circumference, is watered by the Moskwa; and before the French invaded Russia, possessed upward of 300,000 inhabitants. The Kremlin, or Citadel, which stands on an eminence in the centre of the Town, is a large walled circle, containing a gaudy mass of Asiatic, Grecian, and Gothic edifices; and comprehending

the Holy Gate, through which every passenger walks bare-headed. The Trinity Church; together with those of S. Nicholas and the Assumption; the Chapel and Palace of the Czars; and the lofty Tower of Ivan Veliki, crowned by a steeple and gilt dome, merit notice. The Palace of the Czars is a gorgeous structure in the Hindoo style; and was erected about two hundred years ago. The domes of the various buildings are many of them gilt, the roofs stained either green or red, and the walls and towers covered with glazed tiles of various colours, or adorned with paintings which represent scriptural histories.

The imperial palace was gutted by the French; as was an ancient edifice containing an apartment which is used as the public hall of audience at the coronation of the Russian Sovereigns. Part of the walls of the Kremlin, and one of the towers near the river, the church of S. Nicholas, the four great bells of Moscow, the walls of the arsenal, and a piece of the gate of S. Nicholas, were blown up, and the tower of Ivan Veliki rent from the top to the bottom, by mines prepared and exploded at the command of Napoleon, when he was compelled to relinquish his long-looked-for asylum in Moscow, by a master-stroke of Russian policy; which reduced the greater portion of the Town to ashes, and thereby, in all probability, saved the empire from being conquered by France.

Moscow is now rising rapidly from its ashes, though vestiges of the conflagration still remain. The most frequented Promenade here is the Boulevards; and *The German Hotel* is one of the best Inns.

#### ROUTE FROM PETERSBURGH TO THE FRONTIER OF SWEDEN.

Versts.

- 24 *Dranichenikovo*
- 15 *Beloostrofskoe*
- 25 *Lindoula*—Government of Vy-  
borg.
- 20 *Pampala*
- 19 *Souvenois*
- 20 *Kemera*
- 22 *Vyborg*—Government-town.

- 20 *Tervaioki*  
 17 *Vilaioki*  
 23 *Ourpala*  
 16 *Puterlakce*  
 18 *Grenvic*  
 16 *Frideriksham*—District-town.  
 23 *Kiumene-Gorodock*  
 22 *Puttice*—Last station in Russia.  
 5 *Aborforce*—Upon the river *Kiumene*.  
 305 versts, above 200 English miles.

## ROUTE FROM MOSCOW TO GRODNO.

Versts.

- 27 *Perkouchekovo*—Government of Moscow.  
 26 *Koubinskoe*  
 22 *Chelkova*  
 24 *Mojaisk*—District-town.  
 27 *Gridnevo*—Government of Smolensko.  
 29 *Ishatsk*—District-town.  
 30 *Teplouka*  
 29 *Viasma*—District-town.  
 26 *Semlovo*  
 23 *Giachekova*  
 28 *Dorogobusch*—District-town.  
 23 *Mikailovka*  
 24 *Pneva*  
 17 *Bredikino*  
 23 *Smolensko*—Government-town.  
 There is a fine Cathedral at Smolensko.  
 23 *Koritnia*  
 23 *Krasnoi*—District-town.  
 18 *Liadi*—Government of Mogilew.  
 16 *Koziani*  
 14 *Doubrovna*  
 17 *Orcha*—District-town.  
 28 *Kokanova*  
 18 *Tolotzine*  
 15 *Maliavka*  
 15 *Kroupki*  
 23½ *Lochenitzi*—Government of Minsk.  
 17 *Borysow*—District-town.  
 17½ *Jodino*  
 17½ *Smolevitzi*  
 15½ *Jouchnovka*  
 21 *Minsk*—Government-town.  
 21½ *Gritchina*  
 18½ *Koidanovo*  
 14½ *Komel*  
 21½ *Novoc-Svergino*  
 25 *Nesvig*—District-town.  
 28 *Mire*—Government of Lithuania.  
 21 *Korehitzi*

- 21 *Novogrodok*—District-town.  
 36½ *Belitza*  
 28 *Joloudoke*  
 14 *Tstouchino*  
 14 *Kamenka*  
 21 *Skidel*  
 35 *Grodno*—Frontier-town:

996½ versts, above 700 English miles.

Grodno is the Capital of Lithuania, and contains a *Palace*, erected by Augustus III; a *Medicinal College*, and a *Botanic Garden*; together with several decayed buildings which evince its ancient splendour.

## ROUTE FROM MOSCOW TO RIGA, AND THE FRONTIER OF PRUSSIA.

Versts.

- 489 *Orcha*—See the Route from Moscow to Grodno.  
 20 *Orcki*  
 18 *Babinovitzi*—District-town.  
 25 *Poloviki*  
 22 *Vitepske*—Government-town.  
 21 *Staroe*—Government of Vitepske.  
 21 *Kourslofschina*  
 17 *Doubovike*  
 22 *Ostrovliani*  
 15 *Peroutina*  
 12 *Polotske*—District-town.  
 9 *Gamzeleva*  
 26 *Logofka*  
 25 *Proudniki*  
 25 *Driza*—District-town.  
 19 *Tschourilova*  
 18 *Drouia*  
 20 *Koesslavle*  
 22 *Plokcha*  
 22 *Dinaburg*—District-town.  
 17 *Kirousska*  
 17 *Avcenova*  
 20 *Livenhof*  
 16 *Tripenhof*  
 22 *Glazmaneke*  
 24½ *Kopenhagen*  
 21 *Remershof*  
 16 *Jounfernho*  
 23 *Ogershof*, or *Iskile*  
 21 *Kirkholm*, or *Choupel*  
 14 *Riga*—Government-town.  
 19 *Alaie*  
 20½ *Mittau*—Government-town.  
 Mittau, the Capital of Courland, is extensive but not populous. *The Ducal Château*

	merits notice, as do <i>the re-</i>	19	<i>Taideken</i>
	<i>formed Church</i> and <i>the Aca-</i>	25½	<i>Ober-Bartau</i>
	<i>demy.</i>	27	<i>Routzau</i>
28	<i>Doblene</i> —Government of Cour-	21	<i>Palangen</i> —Government of Li-
	land.		thuania.
24½	<i>Berggof</i>		A Custom-house on the Fron-
29½	<i>Frauenburg</i>		tier of Prussia.
28½	<i>Strounden</i>	1346¼	versts, above 960 English miles.
24	<i>Gross-Drogen</i>		

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## ADDENDA.

*Page 120.—Line 4.—Column II.*

Between Annone and Alessandria the River which particularly attracts the attention of Travellers ought, perhaps, to have been mentioned as the Tanaro, not the Po. The Tanaro flows on the western, and the Po on the eastern side of Annone.

*Page 195.—Line 9.—Column I.*

The obscure person who called out to the engineers, "Wet the ropes," was, according to some authorities, a Genoese: but the fact seems to have been that the Genoese seconded the happy suggestion of the English sailor; and received, in consequence, a reward from the Roman Government.

*Page 482.—Line 6.—Column I.*

## ROUTE FROM COMO, BY THE MONT-SPLUGEN, TO ZURICH.

*Given on the authority of an English Traveller, who passed this new road in August, 1827.*

The Steam-packet, managed by Englishmen, conveys Passengers and Carriages about thirty-five miles, from Como to Domaso; and usually reaches the latter place at one o'clock, P.M. Small Boats take Passengers thence through the shoals to *La Riva*; and Boats of a larger size convey travelling Carriages. The distance from *La Riva* to Chiavenna is about twelve miles: and if the wind be adverse, the Boats employed to bring travelling Carriages from the Steam-packet to *La Riva*, seldom arrive till night; a serious inconvenience; as *La Riva*, during summer, is liable to *Mal'aria*, and therefore a dangerous sleeping-place. Small four-wheeled chaises may, however, be hired at the Post-house, for nine Austrian zwanzigers, (*buonamano* not inclusive) to convey Travellers to Chiavenna; about an hour's drive; and the Post-master undertakes to forward travelling carriages from *La Riva* to Chiavenna.

Posts.

1½ from *Chiavenna* to *Isola*—A third horse.

Posts.

2 *Splugen*—A third horse. The drive from Chiavenna to *Splugen* occupies eight hours.

1½ *Tusis*

1½ *Coire*—The drive from *Splugen* to *Coire* occupies seven hours and a half.

1½ *Bourg-de-Ragaz*—Two hours and a half.

1½ *Wallenstatt*—Four hours.

9½

At *Wallenstatt* the Post is discontinued: but good Boats and careful Boatmen may usually be found to convey Travellers down the picturesque *Lake of Wallenstatt*, (which is twelve miles in length,) to *Wesen*, where Voiturins are always ready to furnish horses for *Rapperschwyl*, beautifully situated on the Lake of Zurich. This drive occupies about four hours and a half; and that from *Rapperschwyl* to Zurich about five hours.

The new road, during the month of August, 1827, was free from snow, safe, and in good order; and *La Couronne*, at Chiavenna—*La Poste*, at *Splugen*—*La Croix blanche*, at *Coire*—*Le Sauvage*, at *Bourg-de-Ragaz*—*La Poste*, at *Wallenstatt*—*L'Epée*, at *Wesen*, and *Le Paon*, at *Rapperschwyl*, were considered by the Traveller from whose journal this Route is an extract, as comfortable Inns.

*Page 514.—Line 20.—Column II.*

According to the report of Persons who passed through Terni during the summer of 1827, the principal Inn there, *La Posta*, is less good than it used to be.

*Page 517.—Line 4.—Column I.*

Travellers now cross the Adda on a superb Bridge, recently erected.

*Page 519.—Line 26.—Column I.*

*The Albergo Reale del Cappello Rosso*, at *Vicenza*, is said to be at the present moment, 1827, a cleaner Hotel than *I due Rode*.

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